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ABSTRACT

Self Incorporated is a 15-program television/film series designed to stimulate classroom discussion of critical issues and problems of early adolescence. Formative evaluation of Self Incorporated was conducted in two phases: pre-production evaluation and extensive field tests of eight of the tentatively completed programs. Separate evaluations for these eight programs were designed to provide information to production personnel for decisions regarding each program. Results of the field tests showed that the programs were effective with student audiences, and teachers indicated a desire to use more programs. That some of the more sensitive programs caused teacher discomfort suggested the need for special preparation of teachers before extensive use of the series. (CH)

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FORMATIVE EVALUATION REPORT
OF
SELF INCORPORATED PROGRAMS

by

Saul Rockman and Taiksup Auh
Agency for Instructional Television

IR003 182

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ACKNOWLEDGMENTS

In an evaluation project of this magnitude, numerous people should be thanked for their contributions. A major debt of gratitude is owed to those people from "Self Incorporated" consortium agencies who participated in the field testing. Their selfless efforts in collecting evaluation data from hundreds of classrooms was a major factor in this project's accomplishments.

We acknowledge the assistance of Charles Kuhlman in conceptualizing parts of the study and for his help in designing the training procedures for observers. We appreciate the help of Kay Sloan, who led the content analysis team, making stacks of questionnaires amenable to analysis. Bruce Rogers modified old computer programs and created new ones for the data analysis procedures unique to this evaluation.

Although their contributions are not fully documented in this report, an integral part of the evaluation was conducted by local evaluation consultants at each production site. In northern Virginia, the local evaluator was M. J. Murray; in St. Louis, Mary Williamson; in Salt Lake City, Brent Page. These three educators assisted the exceptionally patient and unusually capable writers/producers/directors in incorporating student and teacher reaction into the programs.

We also must thank the hundreds of teachers and thousands of students who participated in this evaluation project.

Saul Rockman
Taiksup Auh

SUMMARY

This report presents the formative evaluation activities of "Self Incorporated," a 15-program television/film series. "Self Incorporated" is designed to stimulate classroom discussion of critical issues and problems of early adolescence. It aims at helping 11- to 13-year-olds cope with the physical, social, and emotional changes they are experiencing. "Self Incorporated" was created under the management of the Agency for Instructional Television through the resources of a consortium of 42 educational and broadcasting agencies, with additional assistance from Exxon Corporation.

The formative evaluation of "Self Incorporated" was conducted in two phases. The first phase obtained student and teacher reactions to program concepts, script ideas, scripts, and parts of completed programs. This pre-production evaluation was conducted by local evaluation consultants working with each of the three production agencies and by the scriptwriters themselves. It served, in part, to confirm the scriptwriters' ideas, to generate salient examples of action and dialogue from the audience, and to stimulate questions for field testing. All 15 "Self Incorporated" programs were evaluated by the local consultants in conjunction with the writers/producers/directors.

The second phase of evaluation involved an extensive field test of eight of the tentatively completed programs. The programs were evaluated in the "answer-print" stage and were subject to revision based on evaluation results prior to the programs' release by AIT.

The "Self Incorporated" formative evaluation was designed to provide information to production personnel for their decisions regarding each program. The field test data was used to help the executive producer and content consultant determine whether a program was lacking in production and/or content quality. In addition, the evaluation procedures provided the staffs of each production agency with opportunities for gaining insights into audience reactions.

Eight of the "Self Incorporated" programs were evaluated in this phase. Time--for testing and revision--did not permit more of the programs to undergo field testing. Thus, what was learned from the field tests of the first eight programs was applied to the writing and production of the remaining seven.

Members of the "Self Incorporated" consortium assisted in the field testing by obtaining the participation of classrooms, providing observers, and collecting the prescribed evaluation data. The field tests were conducted at 25 sites in 16 states. More than 5,600 students in 225 classrooms participated.

Observers for the field test sites were trained by AIT and showed individual television programs in classrooms to obtain data on: 1) students' visual attention to the programs; 2) students' comprehension of the program content and their attitudes about the characters and concepts covered; 3) the classroom discussion process that usually followed the viewing of the programs; and 4) the teachers' opinions and attitudes concerning each program and the concept of the series.

These data were then returned to AIT by the observers, analyzed, and subsequently reported to the executive producer, the content consultant, and other production personnel. They were also provided to those developing the teacher's guide and in-service workshop materials.

Results of the field test

In general, the programs were effective with the student audiences. The viewers were highly attentive to the programs; with certain correctable exceptions, they were able to comprehend the material in the programs. The post-viewing discussions involved the students in the issues, although a large portion of the discussion period was devoted to reviewing and clarifying the on-screen events. Several of the programs required and received production modifications to clarify or enhance student comprehension. A number of other problems generated by the programs required and received special attention in the teacher's guide to facilitate improved classroom use.

Teachers liked the concept of "Self Incorporated" and indicated their desire to use more programs in the series. They reported that the programs involved their classes and helped in discussions of the issues covered by the series. The programs in the field test were reported to result in successful classroom lessons by almost every teacher. Nevertheless, some of the programs, being particularly sensitive, seemed to cause the teachers to be uncomfortable, and the evaluation results suggest the need for special preparation prior to teachers' extensive use of the series. Both the teacher's guide and the in-service materials should attend to these teacher concerns.

As a result of the extensive field test data, a number of generalizations and speculations can be made about the audience and about various aspects of the production of the "Self Incorporated" series:

1) Film techniques (intercuts) used to move the linear story line to events in the past or to fantasy sequences were not universally perceived or understood by the students. Traditional video and audio special effects seemed to be needed to help students make these transitions.

2) All-talk/no-action and no-talk/no-action (i.e., slow-moving, "mood" creating) sequences reduced the level of attention to the screen and can interfere with comprehension of the program's content.

3) Students from various racial groups had no trouble identifying with and empathizing with program characters of the same or different races. The events and issues were more important than racial characteristics.

4) The audience exhibited an age-related reluctance to rebel or to express non-conformist values. The younger part of the audience tended to offer responses which would conform to adult requests, but older students, 13 and above, were more likely to support rebellious solutions.

5) Teachers in junior high and middle schools avoided making personal references in the post-viewing discussion and stressed the abstract and conceptual aspect of the issues raised by the programs. They moved the discussion away from the personal revelations that students wished to provide. This contrasts to the more personalized approaches of elementary school teachers who use series such as "Inside/Out." In-service activities and teacher's guide materials may be needed to help junior high teachers more fully utilize affective material such as "Self Incorporated."

In summary, the programs were well-received by the students and the teachers and likely to result in worthwhile classroom lessons.

TABLE OF CONTENTS

Page

ACKNOWLEDGMENTS iii

SUMMARY v

LIST OF TABLES xiii

LIST OF FIGURES xvii

LIST OF EXHIBITS xix

CHAPTER

I. INTRODUCTION AND OVERVIEW 1

- Introduction 1
- Pre-production Evaluation 3
- Field Testing 4
- Organization of the Report 6

II. PRE-PRODUCTION EVALUATION 9

III. FIELD TESTING METHODOLOGY 21

- Overview 21
- Attention 25
- Program Comprehension Measures 26
- Coding and Analyses 29
- Discussion Analysis Technique 30
- Narrative Account 31
- Discussion Profile 32
- Teacher and Observer Forms 35
- Field Testing Process 36

IV. FIELD TEST STUDENT SAMPLE 39

V. FIELD TEST REPORTS 45

- Overview 45
- "Trying Times" 49
  - Summary 49
  - Introduction 51
  - Student Sample 52
  - Attention 53
  - Concept Comprehension 55
  - Perception of Characters 59
  - Other Program and Production Concerns 61
  - Post-viewing Discussion 63
  - Evaluation Conclusions and Recommendations 66

Page

"Pressure Makes Perfect" 69

- Summary 69
- Introduction 71
- Student Sample 72
- Attention 73
- Concept Comprehension 76
- Perception of Characters 84
- Other Program and Production Concerns 85
- Post-viewing Discussion 86
- Evaluation Conclusions and Recommendations 89

"What's Wrong With Jonathan?" 93

- Summary 93
- Introduction 95
- Student Sample 96
- Attention 98
- Concept Comprehension 98
- Perception of Characters 105
- Other Program and Production Concerns 106
- Post-viewing Discussion 107
- Evaluation Conclusions and Recommendations 111

"Getting Closer" 113

- Summary 113
- Introduction 115
- Student Sample 116
- Attention 117
- Concept Comprehension 118
- Perception of Characters 128
- Other Program and Production Concerns 130
- Post-viewing Discussion 132
- Evaluation Conclusions and Recommendations 135

"No Trespassing" 137

- Summary 137
- Introduction 139
- Student Sample 140
- Attention 141
- Concept Comprehension 143
- Perception of Characters 150
- Other Program and Production Concerns 150
- Post-viewing Discussion 153
- Evaluation Conclusions and Recommendations 157

Page

"Family Matters" 159

Summary 159
Introduction 161
Student Sample 162
Attention 164
Concept Comprehension 166
Perception of Characters 175
Other Program and Production Concerns 176
Post-viewing Discussion 178
Evaluation Conclusions and Recommendations 181

"My Friend" 183

Summary 183
Introduction 185
Student Sample 186
Attention 188
Concept Comprehension 190
Perception of Characters 198
Other Program and Production Concerns 199
Post-viewing Discussion 200
Evaluation Conclusions and Recommendations 203

"Two Sons" 205

Summary 205
Introduction 207
Student Sample 208
Attention 210
Concept Comprehension 212
Perception of Characters 224
Other Program and Production Concerns 231
Post-viewing Discussion 233
Evaluation Conclusions and Recommendations 236

VI. RESULTS OF FIELD TEST TEACHER QUESTIONNAIRES 239

VII. GENERAL FINDINGS AND SPECULATIONS FROM THE FORMATIVE EVALUATION OF THE "SELF INCORPORATED" SERIES 245

Production Factors 247
Audience Characteristics 249
Classroom Behavior 250
Overall Conclusions 253

Page

APPENDIXES 255

APPENDIX

I. ADDITIONAL CLASSROOM DISCUSSION PROFILE DATA 257

Table 1--CDP Data Analysis: Significance Tests of Linear Relationship 259

Table 2--CDP Data Analysis: Mean Percentages of Categories 263

Table 3--CDP Data Analysis: Length of Discussion and Mean Number of Teacher Initiatives Per 30 Seconds by Program 265

II. EVALUATION MATERIALS 267

Cover Letter to Teachers 269
Sample Working Copy of Teacher's Guide 271
Instructions: Attention Profile System 273
Sample Attention Profile Form 275
Instructions: Classroom Discussion Profile 277
Sample CDP Analytic Form 283
Sample CDP Narrative Form 285
Instructions: Student Questionnaire 287
Instructions: Student Interview/Interviewer's Questionnaire 289

Student Questionnaire and Student Interview/Interviewer's Questionnaire for each program

"Trying Times" 291
"Pressure Makes Perfect" 295
"What's Wrong With Jonathan?" 301
"Getting Closer" 305
"No Trespassing" 311
"Family Matters" 317
"My Friend" 323
"Two Sons" 329

Teacher's Evaluation Form 337
Classroom Background and Observer's Assessment Form 339

LIST OF TABLES

Page

CHAPTER V. FIELD TEST REPORTS

"Trying Times"

Table 1--Responses to the question: "Why did Meg smoke?" 57

Table 2--Percentage of students checking descriptive traits of Meg and Julie 60

"Pressure Makes Perfect"

Table 1--Students' responses to the question: "What did you think her parents did after the recital?" 79

Table 2--Reality-fantasy discrimination of selected parts of the "Pressure Makes Perfect" program 80

Table 3--Responses to the question: "Why did Nan's mother put a blanket over Nan's head?" 81

Table 4--Responses to the question: "Why did Nan play the piano in the middle of the night?" 83

"What's Wrong With Jonathan?"

Table 1--Responses to the question: "What got Jonathan into trouble in school?" 101

Table 2--Responses to the question: "Why did Jonathan tell his mother to leave him alone?" 103

Table 3--Responses to the question: "What would you have done instead?" 104

"Getting Closer"

Table 1--Responses to the question: "What was this program about?" 120

Table 2--Student recall of ways Greg attempted to cope with his problem. 122

Page

Table 3--Responses to the question: "What was Greg thinking about when he imagined he was hugging Laura instead of tackling the dummy?" 125

Table 4--Responses to the question: "Why do you think Greg imagined himself dead?" 126

Table 5a--Responses to the impersonal question: "Are the problems of dealing with the opposite sex important to you and your friends?" 127

Table 5b--Responses to the personal question: "Do you have strong feelings about the issues in the program?" 128

Table 6--Student perceptions of the major characters by percentage of descriptive trait category 129

"No Trespassing"

Table 1--Responses to the question: "What was Alex's problem?" 144

Table 2--Responses to the question: "How could Alex prevent anybody from getting into his business?" 145

Table 3--Student suggestions for ways Alex could deal with his mother rather than getting angry. 146

Table 4--Student suggestions for ways Alex could deal with his sisters rather than getting angry. 147

Table 5--Cross-tabulation of privacy problems important to Alex and to respondent 149

"Family Matters"

Table 1--Responses to the question: "What was Andy's problem?" 167

Table 2--Responses to the question: "What did Andy want from her family?" 168

Page

Table 3--Responses to the question: "What could Andy's parents do or say to show that they cared about her?" 172

Table 4--Percentage of students checking descriptive traits of Andy's parents. 175

"My Friend"

Table 1--Responses to the question: "What was the program about?" 191

Table 2--Source of the pressure on Eddie and Virgil to be friends only with members of their own racial group. 194

Table 3--Responses to the question: "Why did someone put eggs on Virgil's locker?" 195

Table 4a--Responses to the personal question: "Have you had problems like the ones Virgil and Eddie had?" 197

Table 4b--Responses to the impersonal question: "Do you know many people who have problems like Virgil and Eddie?" 197

"Two Sons"

Table 1--Alternatives to Greg's unsuccessful actions as suggested by students 216

Table 2--Students' personal solutions to Greg's problems. 217

Table 3--Students' responses to the question: "Why is Greg mad at Jim?" 218

Table 4--Percentage distribution of student temporal ordering of program events: Form A. 221

Table 5--Percentage distribution of student temporal ordering of program events: Form B. 222

Table 6--Responses to the question: "How did you feel when the program ended?" 224

Page

Table 7--Percentages of students checking descriptive traits of the parents 227

Table 8--Percentages of students checking descriptive traits of Greg and Jim 228

Table 9a--Responses to the personal question: "Do you ever have problems like those Greg had?" 233

Table 9b--Responses to the impersonal question: "Do you know many people who have problems like Greg?" 233

CHAPTER VI. RESULTS OF FIELD TEST TEACHER QUESTIONNAIRES

Table 1--Responses to the question: "Did your students like the program?" 240

Table 2--Responses to the question: "Did your students understand the meaning of the program?" 241

Table 3--Responses to the question: "In your professional judgment, was this program with discussion a successful lesson?" 244

LIST OF FIGURES

Page

CHAPTER III.

Figure 1--Flow Chart of Classroom Activities and Corresponding Observations 24

CHAPTER V.

"Trying Times"

Figure 1--Attention Profile 54

Figure 2--Teacher CDP Analysis 64

Figure 3--Student CDP Analysis 64

"Pressure Makes Perfect"

Figure 1--Attention Profile 74

Figure 2--Teacher CDP Analysis 87

Figure 3--Student CDP Analysis 87

"What's Wrong With Jonathan?"

Figure 1--Attention Profile 99

Figure 2--Teacher CDP Analysis 109

Figure 3--Student CDP Analysis 109

"Getting Closer"

Figure 1--Attention Profile 119

Figure 2--Teacher CDP Analysis 134

Figure 3--Student CDP Analysis 134

"No Trespassing"

Figure 1--Attention Profile 142

Figure 2--Teacher CDP Analysis 155

Figure 3--Student CDP Analysis 155

Page

"Family Matters"

Figure 1--Attention Profile 165

Figure 2--Teacher CDP Analysis 179

Figure 3--Student CDP Analysis 179

"My Friend"

Figure 1--Attention Profile 189

Figure 2--Teacher CDP Analysis 202

Figure 3--Student CDP Analysis 202

"Two Sons"

Figure 1--Attention Profile 211

Figure 2--Descriptive Personality Factors 230

Figure 3--Teacher CDP Analysis 235

Figure 4--Student CDP Analysis 235

CHAPTER VII.

Figure 1--Combined Teacher CDP Analysis 252

Figure 2--Combined Student CDP Analysis 252

LIST OF EXHIBITS

Page

CHAPTER II.

Exhibit 1--Thoughts and Ideas About Failure and Disappointment 11

Exhibit 2--Outline of Questions and Categories Used To Obtain Information at the Script Stage of Production 15

CHAPTER V.

Exhibit 1--Semantic Differential Scale Used To Probe Views of Characters 229

19

CHAPTER I. INTRODUCTION AND OVERVIEW

"Self Incorporated" is a series of 15 television programs and a teacher's guide designed to stimulate classroom discussion of critical issues and problems of early adolescence. The series is intended to help 11- to 13-year olds cope with the problems that result from the physical, emotional, and social changes they are experiencing. Its objective is to encourage the audience to learn skills for dealing with these problems and issues.

The "Self Incorporated" series was created under the management of the Agency for Instructional Television through a consortium of 43 educational and broadcasting agencies, with additional assistance from Exxon Corporation. It was developed and produced over a 2-year period, 1974 and 1975.

This project in "life-coping skills" for early adolescence was suggested by the enthusiastic response to "Inside/Out," the widely used television/film series in emotional and social health education for 8- to 10-year olds. The designers of the "Self Incorporated" series thought that

> (the) emotional well being of early adolescence can perhaps best be achieved by emphasizing process rather than rules, stressing the affective while not excluding the cognitive, and seeking student involvement in problem solving processes rather than letting adults provide answers.*

Each of the fifteen 15-minute "Self Incorporated" television/film programs takes an open-ended approach to an issue or problem of early adolescence. It seeks to involve students and to encourage them to communicate their feelings about the topic of the program. The "Self Incorporated" series raises such salient issues as: pressure to achieve, sibling rivalry, ethnic/racial differences, and boy/girl relationships. (A complete listing of the issues and program summaries are found in the teacher's guide for "Self Incorporated.")

The Agency for Instructional Television designed and conducted a variety of evaluation procedures during the script development and program production phase of the "Self Incorporated" project. By obtaining the reactions of representative teachers and students from the target audience for "Self Incorporated," the writers, producers, and other project personnel could modify and strengthen the programs and program ideas before final production and dissemination of the series.

---

*Prospectus: Life Coping Skills for Eleven-to-Thirteen-Year-Olds. Agency for Instructional Television, Bloomington, Indiana. September, 1974, page 1.

Evaluation of the "Self Incorporated" television/film programs was carried out in two phases. The first phase obtained student and teacher reaction to program concepts, script ideas, scripts, and parts of completed programs. This evaluation was conducted by local independent researchers working with each production agency. The second phase extensively field tested tentatively completed programs. These programs were in the "answer-print" stage and were subject to revisions (partial or total) based on evaluation results before the program's release by AIT.

Pre-production evaluation

For each of the three production sites of the "Self Incorporated" series--Salt Lake City, St. Louis, and Washington, D.C./Northern Virginia--a local evaluator was selected. These local evaluators, primarily educators, were responsible to AIT, not to the production agency. They had access to classrooms in order to solicit and elicit reactions to progressively more complete "Self Incorporated" programs. They talked under structured and unstructured conditions to students of the proper ages and to their teachers.

During the pre-production and early-production phases, they were able to: 1) use program concepts to elicit story ideas from students, 2) have students generate realistic incidents to flesh out story ideas, 3) obtain student reactions to and comprehension of program concepts, 4) solicit student reaction to proposed dialogue and have them generate additional dialogue and 5) seek teacher opinion on the acceptance and perceived ease of teaching selected program concepts.

The local evaluation consultants reported their findings directly to the writers and producers. This relatively fast feedback on student and teacher reactions assured writers and producers that their work was understandable and convincing to members of the intended audience.

In addition to local evaluators provided by the Agency for Instructional Television, each production agency had a budget for obtaining expert consultation on the content of the programs. A variety of educators, psychologists, child psychiatrists, and social workers were called upon to provide their special insights into the issues and topics of the programs. Each of the 15 productions profited from the writers and producers interacting with consultants chosen for their specific expertise.

Field testing

Each of the first 8 "Self Incorporated" programs produced was field tested at various sites in the United States. During the second semester of the 1974-1975 school year, the evaluation project involved hundreds of classrooms and thousands of children. The number of programs field tested was limited to those 8 programs produced by the end of the school year, although all 15 programs were evaluated before and during production.

The purpose of the field testing was to provide information to the executive producer and other personnel for their decisions regarding each program. The project design and budget permitted the revision, in part or whole, of programs that did not satisfy the requirements of designers and/or producers. The data generated by evaluators and field tests formed a necessary basis for changes in any tentatively completed program.

In addition, the information collected in the evaluation was made available to the developers of other project components, such as the teacher's guide and the in-service workshop materials.

Members of the "Self Incorporated" consortium (e.g., state departments of education) and agencies associated with them were asked to help in the extensive field testing project. They were asked to identify and obtain the participation of classrooms, provide observers to be trained in the evaluation procedures, and collect and return the data for one or more of the programs. Without their assistance, the evaluation would have been enormously difficult, if not impossible. Participation was entirely voluntary and called for a great amount of effort on the part of a participating agency. Nevertheless, 25 agencies in 16 states took part.

At each evaluation site, classrooms were visited by specially trained observers who sought data from the intended audience on: 1) the students' visual attention to the programs; 2) their comprehension of the programs and their attitudes toward the characters and concepts; 3) the classroom discussion process that usually followed the viewing of the programs; and 4) the teachers' opinions and attitudes concerning each program and the concept of the series. These data were returned to AIT for analysis and were subsequently reported to the executive producer and other project personnel.

Most of the data collected were specific to the program tested; some were relevant to the production of other programs in this series. The material was principally collected to guide production decisions. There was no attempt to collect data on the short- or long-term effects of the programs, either singly or as a series.

Nevertheless, some of the information gathered by this formative evaluation project may be useful to a larger audience. This report makes it available. Here is given data on the perception of the programs by the audience for whom they are designed, information on how teachers in a wide range of different classrooms accepted and used the programs, and a detailed analysis of the classroom discussions that followed viewing of the programs. Each of these areas for which data were collected may have ramifications for those using the "Self Incorporated" series during the coming years.

Organization of the report

The bulk of this volume consists of the reports of the field tests of the first eight programs produced. Some of the pre-production evaluations are described in detail in Chapter II. In Chapter III, the methodology and instrumentation of the field tests are discussed. The total sample of students and classrooms is reviewed in Chapter IV. Chapter V includes the field testing reports, on a program-by-program basis. Chapter VI reviews the reactions of teachers to the "Self Incorporated" programs and the reactions of the classroom observers to the lesson surrounding the program itself. Chapter VII provides general conclusions about the evaluation of the "Self Incorporated" programs and their classroom use as well as speculations on the evaluation results. Some of the detailed statistical tables generated in the "Self Incorporated" evaluation are in the Appendix. Also in the Appendix are the materials and instructions for the field testing and the questionnaire and interview forms used.

The information gathered in the pre-production and production phase as well as in the field testing was provided to the executive producer and the production personnel for their decisions about the programs. That the information did, in fact, modify scripts and programs is important to consider as the report is read.

The process of creating "Self Incorporated" programs was one of development, and the evaluation component of this process contributed importantly to the final form of the programs that will be viewed by children in the United States and Canada. The evaluation process was seen by the Agency for Instructional Television as an integral part of the "Self Incorporated" project, and that view was supported by the members of the "Self Incorporated" consortium.

CHAPTER II. PRE-PRODUCTION EVALUATION

The writing and production of "Self Incorporated" programs took place in various parts of the country. For the evaluation of the project to contribute effectively to program development and creation, it had to be responsive to the needs of the writers and producers wherever they might be working. For AIT researchers in Bloomington, Indiana, to work with production agencies in St. Louis, Salt Lake City, and the Washington, D.C., area would have been possible but cumbersome. The writers and producers needed immediate reaction from students and teachers in order to check the effect of their work and modify it in time to meet their deadlines. This could be accomplished only by having an evaluator at each production site.

The Agency for Instructional Television selected local evaluators at each production location to work with the writers/producers. To maintain the evaluators' independence, they were paid by AIT, not by the production agencies. These local evaluators, primarily educators, had access to students and teachers and could respond quickly to evaluation requests of the writers/producers. Their task was to obtain reactions to progressively more complete "Self Incorporated" programs and to report their findings directly to the writers/producers.

Each of the local evaluators had a unique relationship with the production agency. They were asked to collect information from students at various stages in the development of different programs. In some cases, data were collected on the basis of the program theme; later, questions were based on script outlines. As scripts were completed, student responses to dialogue and actions were studied; rough-cuts of programs were viewed.

The activities of the local evaluation consultants varied greatly, depending on the stage of the program and the needs of the writers/producers. For instance, the program on failure and disappointment evolved in this way:

> I began work on the failure and disappointment film in late November by distributing a question sheet (see Exhibit 1) to about 200 students. There was a fascinating variety of answers to the questions. Many students covered up real fears by giving extremely conventional answers at first but they opened up much more on the essay question. Even though I asked my students to begin with the failure and tell what happened afterwards, many began with the hope of victory and left the failure for the punch line "Casey at the Bat" style. One of my students wrote very little in class and asked if she could finish the assignment at home. She stopped me in the hall next day and insisted that I read her paper "right now." It was the cheerleading failure story which became the germinal idea for the show. Although the final script has developed quite differently from Cheryl's story, the elements are all there: the crushing blow, the parent's support, the boyfriend, blaming

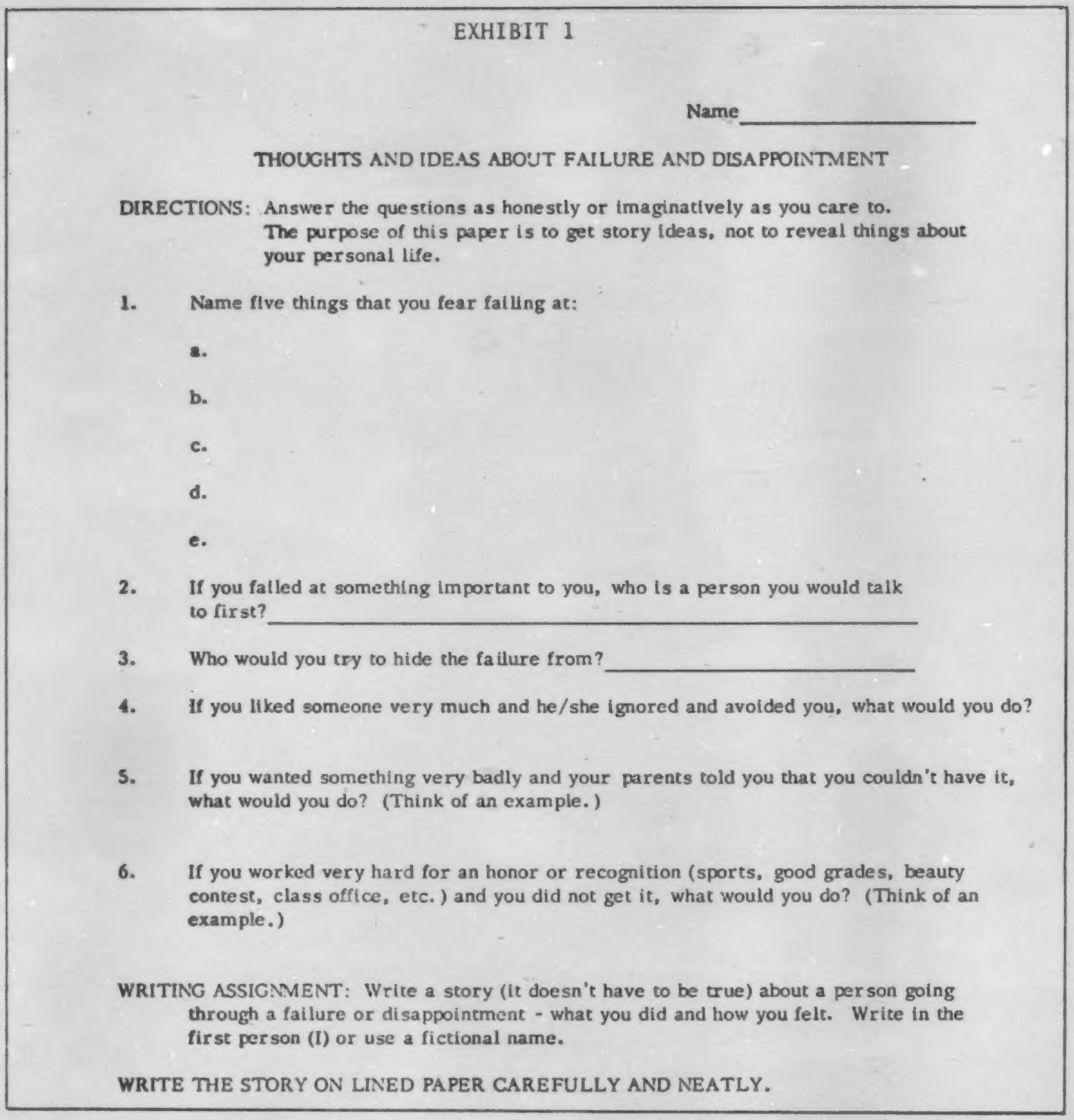

EXHIBIT 1

Name ____________________

THOUGHTS AND IDEAS ABOUT FAILURE AND DISAPPOINTMENT

DIRECTIONS: Answer the questions as honestly or imaginatively as you care to. The purpose of this paper is to get story ideas, not to reveal things about your personal life.

1. Name five things that you fear failing at:
   a.
   b.
   c.
   d.
   e.
2. If you failed at something important to you, who is a person you would talk to first? ______________________________
3. Who would you try to hide the failure from? ____________________
4. If you liked someone very much and he/she ignored and avoided you, what would you do?
5. If you wanted something very badly and your parents told you that you couldn't have it, what would you do? (Think of an example.)
6. If you worked very hard for an honor or recognition (sports, good grades, beauty contest, class office, etc.) and you did not get it, what would you do? (Think of an example.)

WRITING ASSIGNMENT: Write a story (it doesn't have to be true) about a person going through a failure or disappointment - what you did and how you felt. Write in the first person (I) or use a fictional name.

WRITE THE STORY ON LINED PAPER CAREFULLY AND NEATLY.

the teachers for their unfairness, etc.

Cheryl was awarded an honorarium for her idea and she and two other girls became consultants for John as he wrote the script. On four occasions I arranged for meetings between John and his three young consultants: going over the details of cheerleading tryouts, actual cheers, feelings, etc. I also arranged for John to attend a cheerleading tryout for the Hanley squad.

> Tryouts for the leading role brought more disappointment for Cheryl when she was not chosen to play "her" part. (She is a quickly maturing fifteen-year-old now and looked too mature.) But when she made the high school cheering squad a week later we all felt better.
>
> John filmed the show at another junior high school, so after the script was written my next contact with the show was a rough cut viewing in early July. The script was simple, clear, and more than a bit sentimental, so I chose a "tough" bunch from summer school to view the rough cut. I thought they might be very critical of a girl's program, which it unabashedly was. But they were fascinated. They immediately drew parallels between cheerleading and the feelings they had gone through after being cut from football or basketball squads, and they loved the shots of the tryout, an event which boys are forbidden to watch.*

Having students write stories about program themes and concepts worked well for one program. However, the approach was not always as successful. The same local consultant wrote about "systems and self" in part as follows:

> The middle school students wrote strongly about "a rule is a rule." They showed a definite need for structure and consistent discipline and fairness from adults. The stories generally dealt with a "bad" student who managed to get away with all sorts of things much to the disgust of the law-abiding students... I couldn't find any plot ideas in the entire pile but I gave them to the writer to read. He said it really helped him get ideas about the apathy of today's students and their attitudes towards authority--a real contrast to the late '60s activism.**

Another local evaluation consultant outlined her perception of how to deal with the broad program concepts designated by the design team in the series' prospectus. She saw her role as eliciting student responses to indicate:

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*Williamson, M. "Self Incorporated" Final Report. Report submitted to AIT by local evaluation consultant, St. Louis, Missouri. 1975.

**Ibid.

1) relevance of the program concept;
2) actual situations in which students had to deal with the program concept;
3) feelings about the program concept, such as their common fears and those of their peers, points of stress, frustrations, and uncertainties; and
4) ideas and information (or misinformation) students already had about the program concept.*

Much of the contact between writer and evaluator was by phone or in person at this stage in a script's development. Rapid turnaround was required to report one day's findings and to generate new questions, story-lines, and the like for the next day. Although reports were written, speed of response was a primary need.

Once a script began to emerge, the evaluators often worked on the specifics of a scene to provide the full range of student perceptions. One evaluator indicated that the writer at this stage was concerned with

> student idioms for dialogue, hangouts for situations and staging scenes, mannerisms for developing character attitudes, and the interpretation of situations from students' points of view.**

Once a script became available, the local evaluators tried various methods to elicit student responses. One of the local evaluation consultants described his technique of "walking through" a script with junior high school students.

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*Murray, M. J. "Self Incorporated" Final Report. Report submitted to AIT by local evaluation consultant, Alexandria, Virginia. 1975.

** Ibid.

> Generally this was done by simply reading the script and, where necessary, describing the scene and camera techniques to be used... (A) better method is to present a script in the form of a recording. This tended to enhance the continuity of the story and students are reacting to one less variable.... Its regular use was precluded by time problems; there generally was not enough time between receiving the script and the (filming) deadline...to arrange for a recording of the entire script.
>
> As I walked through the script, I, or someone with me recorded the comments, questions, and suggestions of the students. This approach was open-ended, with no limits on the interaction. I did suggest, however, that as a class they follow up on criticisms of the script with constructive suggestions of possible changes. I also indicated that I was not associated with the writing of the script, or the production of the film, so any critical comments would not offend me.
>
> Each student was also asked to respond in writing to a set of written questions during the class period, to be returned to me at the end of the session... (there are some students who simply do not respond orally in class).*

The written form provided to each student by this local evaluation consultant included a set of questions about each major scene. As the scene was read and described, the students could write their responses to the questions about it. The questions are outlined in Exhibit 2.

Another local evaluation consultant worked with a program script in a very different way:

> In early March John gave me a short script of "By Whose Rules" and asked for opinions. I transformed the sheets into spirit masters and ran off about 40 copies for reading in class. I had two classes

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*Page, B. "Self Incorporated" Final Report. Report submitted to AIT by local evaluation consultant, Salt Lake City, Utah. 1975.

EXHIBIT 2

Below is an outline of the kinds of information we tried to obtain at this [script] stage of the production.

Information Categories	Sample Questions
I. Dialogue	
A. Realism	*If something like this happened, would it be like this? Are phrases and words up-to-date?*
B. Believability	*Do you or your friends talk like this?*
C. Clarity	*Does the dialogue carry the story?*
II. Story (Plot)	
A. Understandability	*Describe briefly what the story is about. Describe (a specific part of the story). Other questions to assess their recall of story.*
B. Believability	*Do you think something like this would really happen in real-life?*
C. Realism	
D. Relevance	*Has this ever happended to you?* *How did you feel when you saw/heard it?* *Have you felt like (character) before?*
E. Other changes	
III. Characters	

Usually only the main characters were evaluated in depth at this point, and only in terms of dialogue and general actions. It is not possible to assess the characters in great detail since many of their activities will be moderated by camera technique.

read the script aloud as a play followed by a discussion. Other students read the play silently and wrote comments about it. The vocabulary was difficult but in the class where some good readers had volunteered for the lead roles I had a fairly good response. However, the negative student comments seemed perceptive: "too dull," "boring," "I can't believe that these are real people," "I've never met a student like Matt," etc.*

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*Williamson, M. "Self Incorporated" Final Report.

In addition to working with students on script changes, this consultant also enlisted teachers and administrators to review various drafts of the script.

> Knowing how administrators hate to be shown up as fallible human beings I wondered how the film would be received by school authorities. If it was too controversial it could create problems for the entire series. I asked one of our vice-principals to read the script and to respond to it from an administrator's viewpoint. He liked the script but said that he would like to see some dialogue where the principal would agree that Matt might have a valid point. This was subsequently written into the film, giving perhaps more validity to the principal as a fair and open-minded person.
>
> A longer script was written by the end of March. ... The dialogue was still didactic and stiff. It was really only during the filming that much of the best dialogue was improvised.
>
> The drama teacher and I read the script carefully and suggested deleting the husband serving lemonade. We also wanted some dialogue which explained the political concepts of slate and platform. Other teachers--particularly social studies teachers --were asked to come up with relevant issues for the SURE party's platform. One teacher used the idea of a platform as a class discussion and sent back a list his class had come up with of some issues which concerned students...
>
> (The writer) spent many days at Hanley (Junior High) planning shots and arranging technical details. He said he got many phrases for the dialogue during these days. He sat in during an assembly program and picked up the audience control phrases which the administration was using. And many changes were made that week in the students' lines.*

Once a "Self Incorporated" program was filmed and editing had given it some formal shape and structure, the local evaluator often arranged for students to view and discuss the rough-cut film or parts of it. This sometimes proved awkward. The video portion of the program is spliced together, and marks on the film indicate where special effects, added at the film laboratory, are supposed to be. The sound track(s) are partially mixed, and only one can be played in relative synchronization with the video (e.g., either voice track or the music track). Machines on which a rough cut can be viewed are located in work areas of production agencies. To use them, students had to come to production centers; only a few could gather around the machine and distractions were plentiful. Thus, evaluating rough cuts took place under extreme conditions.

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*Williamson, M. "Self Incorporated" Final Report.

Nevertheless, local evaluation consultants found it worthwhile to bring students to the production agencies to view rough-cut programs. Fewer changes resulted from student reactions at this point in the program's creation; those that were necessary tended to deal with major comprehension problems rather than small points in the dialogue. For example,

> In "What's Wrong With Jonathan?," one scene has Jonathan expecting to earn the first chair in the baritone section of the school band. His expectations are not met as another student is selected. He shows (supposedly) disappointment and tears at this announcement. ... All students who viewed the rough-cut film misinterpreted that scene. They mistakenly thought that the protagonist had been awarded first chair because the script was not clear, because it was hard to understand, or, most likely, because Jonathan's expressions communicated not disappointment but satisfaction and happiness to the viewers. The scene was clarified by adding a voice-over of Jonathan expressing orally his disappointment at not succeeding.*

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*Page, B. "Self Incorporated" Final Report.

The success of the local evaluation consultants depended on their relationships with the creative personnel. As long as the writers and producers themselves were willing to raise questions about what they were doing, to listen attentively to suggestions, criticisms and the questions of others, and to consider alternatives to what they had created, the local evaluation process was effective. It was necessary for the local evaluation consultants to remember that they were neither judges of the creative process nor advocates of a particular theme or story line. Rather they were neutral independent middlemen between the writers/producers and the intended audience.

Much of the pre-production evaluation process described above would have been conducted even if AIT had not provided local evaluators. In previous projects, the writers and producers of "Self Incorporated" programs had talked to students, teachers, and administrators about the programs they were creating, and continued to do so. The local evaluation consultants served to externalize and make independent many of the activities that had previously been carried out on their own by the writers and production staffs. The local evaluation consultant freed the writer for other duties and also put the writer in contact with others who could help.

All of the programs in the "Self Incorporated" series profited from the contributions of the local evaluation consultants. The variety of their activities kept the writers and producers in touch with the perceptions of the intended audience. Whether the information was incorporated into the program or ignored, it provided valuable background to the writers and producers of "Self Incorporated."

CHAPTER III. FIELD TESTING METHODOLOGY

Each of the first 8 "Self Incorporated" programs produced was field tested during the second semester of the 1974-1975 school year. All of the evaluation sites were in the United States; mutual scheduling difficulties did not permit field testing in Canada. At each location, classrooms were visited by trained observers who sought to obtain data on: 1) the viewers' visual attention to the program; 2) their comprehension of it and attitudes towards the characters and concepts; 3) the teacher-led discussion that usually followed the viewing; and, 4) the teachers' opinions about the programs they used and the series' concept.

Production of the "Self Incorporated" series was scheduled to allow extensive field testing at the first answer-print stage--that is, when the first trial print was returned from the film laboratory complete with special effects and synchronized sound tracks. This is the print reviewed by the producer with a view toward perfecting the color, special effects, sound quality, and synchronization. Multiple film prints would have been expensive to strike, but numerous videotape copies could be made economically once a videotape master had been made from the answer print. Thus, all field testing was conducted with videotape copies of the programs.

All consortium agencies were offered the opportunity to participate in the evaluation of "Self Incorporated." Certain restrictions were placed on participation (e.g., television sets, not film projectors, were to be used); time and personnel schedules were also constraints on some of those agencies willing to volunteer but unable to comply fully with the requirements. Despite these limitations, 25 educational and television agencies in 16 states took part.

The responsibility of the agencies volunteering for the evaluation included selecting classrooms, obtaining observers, carrying out the necessary procedures, and collecting and returning the data.

Classrooms participating in this phase of the "Self Incorporated" project were selected by the consortium members or their associated agencies, not AIT, to comprise a representative sample of those classes that would be using the series during the first few years of its widespread availability. These classes were from a variety of communities and socio-economic levels. They were usually grades six through eight, although in some cases, combined fifth and sixth grade classes and ninth grade classes were included. They were intended to be a purposive sample at the local level of a certain population, not a random sample of it.

AIT requested that participating classes and teachers be ones who had previously used television on a regular basis. This condition was not always met; use of television is far from universal in junior high school. Several agencies selected schools in which they hoped to introduce television and used "Self Incorporated" as an incentive to elicit involvement. Some teachers who had access to television chose not to use it until "Self Incorporated" appeared.

Observers were selected by the participating agencies to go into classrooms, show the programs, and collect the data. These observers received a 3- to 5-hour training session conducted by AIT personnel. The observers were introduced to the series' goals and the program's objectives. Each of the evaluation techniques and instruments was presented and discussed, and the evaluation procedures were explained. During this training, greatest emphasis was placed on the observation system for post-viewing discussion. The other data collection instruments had very complete written instructions and were relatively simple to administer.

The evaluation procedures required that two observers be present to collect data in each of the participating classrooms. The observers were to sample the viewing behavior of the students, administer questionnaires to students and teachers, interview students, record observations of the classroom discussion, and write a running narrative account of the discussion. With the variety and complexity of the tasks designed for this evaluation, the two observers were kept busy working both independently and cooperatively during a class period. The entire process was designed to take place within a normal 45- to 50-minute class period.

Figure 1 illustrates the chronological sequence of student, teacher, and observer activities during a 45-minute class period.

FIGURE 1

Flow Chart of Classroom Activities and Corresponding Observations

Time[a]	Classroom Activity	Observation
00	Teacher introduces observers to students.	Observers explain the purpose of their visit.
02	PROGRAM VIEWING	O1 and O2 alternately observe students' attention to the program
17	DISCUSSION[b]	O1 keeps a running narrative account of classroom discussion. O2 keeps the Classroom Discussion Profile (CDP)/analytic form.
32	QUESTIONNAIRE & INTERVIEWS[b]	O1 remains in the classroom and supervises questionnaire administration. O2 conducts interviews with selected students in the hallway.
45		

[a] Time in minutes: denotes total elapsed from the start of class period.

[b] The timing of the two events may be interchanged.

Attention

Attention to television programs is measured in part on the assumption that if the audience is not watching, it may not be learning. It is true that what is to be gained from a television program may be partially or entirely carried by the audio portion and not require the viewer's eyes to be on the screen. In a classroom setting, however, attention to the television screen is more important than at home. If the students in a classroom are not watching a television monitor, they are likely to be doing something else--something else that may be distracting for the teachers and other students. Attention to the screen is a necessary, though not sufficient, condition for optimal learning.

There are a number of attention measures developed by evaluators of children's television programs. The most widely known is Palmer's distractor method used extensively by the Children's Television Workshop. Another technique was used to measure whether or not students were watching "Self Incorporated" programs. Used previously by AIT for several of its consortium series, it is a simple, almost foolproof, method that requires only a pencil and a watch with a sweep second hand for technological assistance. To measure attention to a program, 2 observers watch separate groups of students to see if their eyes are on the television screen. Every 10 seconds, 5 students are observed; observers alternate the student samples as well as 10-second periods. The methodology is further explained in the instructions and sample attention profile form found in Appendix II.

Although the observers could watch as many as 20 different students in each class, for any single data point only 5 students would be included. The proporation of students viewing the program was combined for all classes and for various demographic breakdowns for each of the "Self Incorporated" programs field tested. The resultant viewing percentage was plotted along with a description of the events taking place in a program segment. Thus, changes in attention could be related to specific parts of the television program and the information used as a diagnostic tool in the overall evaluation process. Reduced attention level, alone, was not a sufficient cause for program re-do; it did serve to indicate parts of the program that required a further examination.

In general, attention to the "Self Incorporated" programs was exceptionally high, a desirable outcome for a school television series. There was little variation among various SES groups, grade levels, and sites. Whether the program was seen in black-and-white or color seemed to make no difference in attention rate. Regular and extensive use of school television or the lack of it also did not matter. The attention profiles were consistent across demographic variables within programs, but differed appreciably from program to program.

Program comprehension measures

The AIT research staff created a series of questionnaire and interview forms specific to each program for use in the field tests. Various aspects of student reactions to the programs were those most often explored--their comprehension of program theme and concept, their perceptions of the major characters, their attitudes towards the concept and characters, the appeal of program segments, the salience of and identification with the program events, and the comprehensibility of language, filmic techniques, and plot line. Many of these program aspects were cross-validated with other elements of the evaluation. For instance, attention data could be checked for program segments selected as the "most liked." Other program characteristics could be complementary; for example, viewer identification with the major characters is related to the selection of specific thematic perceptions by these viewers.

Each of these aspects of comprehension was included to give the production staff a full picture of the students' reactions to the program. Attributes of the programs that were unusually successful as well as those that failed were equally important for improving existing and future programs or preventing problems from occurring.

Estimates of program comprehensibility and students' perceptions were gathered by questionnaires and interviews. To elicit the desired information for each program, questionnaires were designed by the AIT research staff in consultation with the locally assigned pre-production evaluator at the production agency. Additional suggestions were solicited from producers, writers, and consultants. Concerns voiced about the programs at consortium meetings, and especially those raised by the executive producer, received special attention.

Each questionnaire included a variety of items: open-ended, free-response items, checklists, multiple-choice questions, and even semantic differential scales. A variety of formats was used to maintain student interest, to avoid a "test-like" appearance, and to permit those who could not respond by writing to answer at least some questions by checking or circling their response. When time permitted, the usefulness of questions was pre-tested with middle school classes in Bloomington, Indiana.

Relatively large student samples were obtained for some of the programs field tested, and this often permitted more than one questionnaire to be used for a particular program without sacrificing the requirements of data analysis and reliability. However, when more than one questionnaire form was used, the decision was based on the need for more information to meet the demands of the production. Complete instructions for the administration of the questionnaire are found in Appendix II, along with copies of the questionnaires used in this evaluation.

Interviews were conducted with a small group of students as the remainder of the class completed the questionnaires. The three or four students interviewed were selected by an *n*th-name procedure and were questioned by one of the two observers in the hall outside their classroom or in a separate room. The interview questions were almost always open-ended, and answers were recorded on the interview form used by the observer.

The interview questions were designed to look at the same program comprehension factors as the questionnaire. Some of the interview questions were actually identical with those on the student questionnaire. The assumption was that the interview might capture some richness of thought beyond the ability of some students to express in written form on a questionnaire. These identical items permitted the content of the interviews to be used to cross-check the validity of the questionnaire data. Other interview questions dealt with issues that could be better explained by an interviewer than decoded from written instructions on a questionnaire form, even if the form were read aloud with the students. Also in an interview, probes could be used to flesh out an incomplete response. Complete instructions for selecting interview subjects and conducting the interviews, together with the interview forms used in the field testing, are found in Appendix II.

Coding and analyses

When the questionnaires were returned to AIT, the open-ended, free-response items were analyzed and coded by content analysis procedures. Approximately 15% of the questionnaires for a program were used to develop a basic question category system. The categories were reviewed for utility in answering the specific questions posed by the evaluation design for that program. The content coders then independently analyzed the same 5-7% of the questionnaires. Discrepancies in coding, when they occurred, were reviewed and discussed until all ambiguities were resolved. The content coders then received the remaining questionnaires for coding. Inter-coder reliability checks indicated 80% or better agreement among the several coders.

All items were coded before key punching and computer-assisted data analysis. Content of interview items was also analyzed by the AIT staff for use in the program evaluation.

Attention data were obtained as the students were viewing the program. Student questionnaires and interviews were administered either immediately after the program was viewed or after a classroom discussion of the program. This procedure permitted the AIT evaluation staff to examine the role of the post-viewing discussion and its contribution to student understanding of the "Self Incorporated" programs.

Discussion analysis techniques

One of the desired outcomes of the "Self Incorporated" series is that discussion take place in class following the viewing of programs, and that this discussion clarify the issues for students, generate awareness of the variety of coping methods available to them, and indicate the relative utility of these skills for dealing with the commonly encountered problems of early adolescence. It is assumed that in normal school use, the "Self Incorporated" programs will not be treated as complete learning units but that a class discussion, or other theme-related activity, will be conducted following each viewing.

The overall question was whether the programs would lead to classroom discussions which would

1) indicate understanding of the intended purposes of the program and

2) be likely to help students in
   a) sharpening awareness of the issues,
   b) relating the program content to their own lives, and
   c) helping them consider the choices they themselves must make.

In order to answer this compound question, two techniques were employed. One observer kept a running narrative of the discussion, and the second observer analyzed and recorded the discussion using a coded time-based categorization system.

Narrative account

The running accounts recorded by one of the two observers focused on the substance of the discussion. Without attempting a verbatim transcript, the observer tried to note the point of the questions and answers traded by teachers and students. This running narrative account served several functions within the evaluation. As a complement to the classroom observation system, it provided richer data for detailed analysis, and, as a check on the observation system, it permitted an examination of the system's validity. Along with its parallel recording system, the running narrative allowed the evaluators to flesh out the bare bones of the classroom discussion.

Discussion profile

Another view of the post-viewing discussion was obtained by the second observer who recorded the classroom interaction using a coding scheme adapted specifically for the "Self Incorporated" series. As "Self Incorporated" was seen as a logical extension of "Inside/Out," the classroom observation system was based on a system developed for the evaluation of the earlier series.* The old system's categories and definitions had to be extensively modified for use in "Self Incorporated," but the basic time and category analysis remained.

Designers of the systematic observation profile for "Self Incorporated" were interested in four dimensions of the post-viewing discussions:

1) The degree to which students and teachers commented on the program itself and the characterizations in it or on their own feelings and actions in analogous situations.

2) The degree to which the comments considered alternative behaviors, choices, and the decision-making process.

3) The amount of teacher impetus required to maintain the momentum of the discussion.

4) The degree to which the above dimensions varied over the length of the classroom discussion.

The systematic observation technique for "Self Incorporated" amalgamates both time-based and event-based observation systems. Every 30 seconds, observers recorded the events of the previous 30-second period in one or more content categories on a Classroom Discussion Profile form (CDP). The teachers and the students were scored separately on the CDP form. Every 30-second period might contain discussion behaviors in many of the available categories. The observer was required to note the category that subsumed the majority of points discussed during the period. In that each utterance was not coded, only the preponderance of remarks within the 30-second time period, this system differed from a pure event-based system. In that only one or two discrete categories could be checked, and the relative proportion of time in that category was left unrecorded, the system deviated from a pure time-based system.

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*Kuhlman, C. and Wiley, W. The "Inside/Out" Evaluation: The First Five Programs, Parts I and II. Bureau of Public Discussion, Indiana University, 1972.

The CDP categories composed a continuum of discussion content from specifics about the program, through personal experience, to conceptual and abstract thinking about the program theme. The categories in which both student and teacher behavior could be scored were:

1. "Program Only"--no personal experience, program content exclusively.
2. "Self/Program"--relating personal experience to some program element.
3. "Self/Others"--discussion of personal experience, no mention of the program.
4. "Others/Concepts"--neither the program nor the self is mentioned, impersonal statements and statements of more or less abstract principles or empirical generalizations.
5. "Alternatives"--an independent category of discussion

about coping mechanisms, choices, decision-making, and alternative behaviors.

The number of teacher initiations of discussion taking place during the 30-second period were also recorded on the CDP form.

Observers who were to use this systematic observation technique were required to participate in a training session conducted by a member of the AIT research staff. Potential observers read a manual describing the system, practiced scoring from written samples, discussed each response for consensus and understanding, and practiced scoring from standardized audiotaped classroom discussion. Often, but not always, intercoder reliability measures were collected. Percentage of agreement to the criterion measures was always in the 70%-90% range.

The basic instructions for the Classroom Discussion Profile and the running narrative account, as well as sample forms for these instruments, are found in Appendix II.

When the Classroom Discussion Profile data were returned to AIT, along with the questionnaires and other forms, they were edited, key-punched, and analyzed. A specially designed computer program was used to generate graphic representations of the classroom data.* For each content category in the observation system, regression lines as well as real-time point-by-point graphs could be fitted to the data points from the collection of 30-second observations for all classes combined. For each program, analysis of CDP data continued until two-thirds of the classes ceased their discussion. With fewer than seven or eight cases, the data became unstable. For all but one program, that point was at approximately 15 minutes. Significance tests were run on slope and data fit (correlation). These data are found in summary tables in Appendix I.

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*AITGRAF: The AIT Classroom Interaction Analysis Graphic Program. AIT, 1975. The program was conceived by Charles Kuhlman in collaboration with Saul Rockman, William Wiley, Jerry Brown and Raymond Glass. It was written by Pete Clare. Version 2.0 was written in 1975 by Bruce Rogers.

Teacher and observer forms

Teachers participating in the field testing of "Self Incorporated" programs were given by the observers a questionnaire to complete. All received the same form, containing Likert-type and multiple-choice items. The questionnaire sought their opinions of the program as part of an effective classroom lesson, their perceptions of the classroom reactions to the program, and their experiences with the theme and approach of the "Self Incorporated" lesson and overall series.

The two observers jointly filled out a three-page form after completing each classroom evaluation. This form recorded the demographic attributes of the classroom and the sequence of events within each evaluation session. The observers' perceptions of the classroom discussion process were also solicited.

Both the teacher questionnaire and the observer form are found in Appendix II.

Field testing process

Before using a "Self Incorporated" program with their class, teachers received a cover letter from AIT, a "Self Incorporated" brochure, and a draft version of the teacher's guide for the program they were to view. The cover letter described the series, indicated what to expect during the evaluation, and reminded teachers of their authority over the events following the program viewing. This latter point was considered important. Field testing single programs from a series designed to achieve its greatest impact from regular use does not provide normal classroom conditions. The presence of strangers in the classroom taking almost continuous notes only compounded the unnaturalness. By emphasizing the teacher's responsibility for classroom events, the evaluators hoped to salvage some normality. A teacher could choose not to hold a post-viewing discussion or choose other thematic activities related to the program. These were considered the prerogative of the teachers, who knew their students best.

Both the standard cover letter and a sample draft version of the teacher's guide are given in Appendix II.

Many agencies involved in the field testing also provided their own cover letters and information sheets, made personal phone calls to participating teachers, and made the program available for teacher previewing.

All material for classroom testing was provided by AIT in self-addressed, prepaid envelopes to facilitate rapid return of the data for analysis. After receiving a 3- to 5-hour training session, the observers were free to schedule their classroom visits as they saw fit. The need for rapid data collection was repeatedly stated, and reasonable deadlines were provided (and usually met).

When the data for a program had been returned to AIT, it was processed and analyzed in the manner previously described. Written reports were not generally made during the production phase of the project. Oral reports to the project director, producers, writers, consultants, teacher's guide coordinators, and other project staff were considered sufficient for the primary purpose of the evaluation. The field testing data were collected for the express purpose of providing information to production staff so that they could determine whether to release a particular program, modify it, or completely revise it. The press of time to meet production and program delivery schedules and the extensive activities of the small evaluation staff did not allow dissemination of formative evaluation results to a wider audience until now. However, at a consortium meeting during spring, 1975, the results of the field testing of the first 4 programs were presented to representatives from consortium agencies. Discussions with these agencies' representatives revealed their desire for an extensive and complete report for future use in "Self Incorporated" activities.

CHAPTER IV. FIELD TEST STUDENT SAMPLE

Agencies participating in the "Self Incorporated" field test were asked to select classrooms to take part in the evaluation. Chosen to meet a short list of selection criteria, the classrooms were to comprise a representative sample of the classes that would be viewing "Self Incorporated" during the coming years. Among the requirements:

1. Classes were to be part of the target audience for this series; i.e., sixth, seventh, and eighth grades, ages 11 to 13;
2. Classes were to have had previous experience in using school television on a regular basis; and
3. The teachers of the classes were to have had experience in holding open discussions with their classes.

The objective was to obtain classes that had some experience with the medium and the method of "Self Incorporated." The classes were to be a purposive sample at the local level of a certain general population, not a random sample of it. The selection of these classes was entirely the responsibility of the agencies participating in the field test. When the classes were combined from various evaluation sites for any specific program, they did seem to approximate a representative sample of the specified target population.*

The consortium agencies participating in the field test activities were volunteers. All agencies were invited to participate; not all did so. Those agencies that chose to become involved may not be a representative sample of the consortium as a whole, and the sample classrooms they selected, while potentially representative of their own constituency, may not be a valid sample of the large numbers of classes that will be using "Self Incorporated" in this and subsequent school years.

The attributes of students and classes selected to participate in this evaluation differ from site to site and thus from program to program, often to a statistically significant degree. Overall, and even within the sample for any one program, they do include a wide range of the potential audience for the "Self Incorporated" series. Certain biases evident in the sample of classrooms obtained are discussed below. Whether or not these biases are merely reflections of what the participating agencies chose as representative classrooms is not known.

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*Brickell presents support for this assumption, based on the level of the selector of classrooms. The further away from direct classroom contact of the selector of a nominated sample, the less the nominated classroom deviates from random selection. See J. L. Brickell, "Nominated Samples from Public Schools and Statistical Bias." American Educational Research Journal, Fall 1974, 11 (4), 333-341.

What is known from the field test data, however, is that rarely were the characteristics of the students associated with consistent patterns of responses. In only a few cases did respondent attributes achieve a statistically significant relationship with answers to questions. Those statistical relationships are discussed in the next chapter as they relate to the interpretation of data for specific programs.

During the second semester of the 1974-1975 school year, 25 agencies in 16 states participated in field testing the 8 programs. All of those participating were consortium agencies, associated with the consortium agencies, or within the jurisdictional area of a consortium agency. A total of 225 classrooms participated, involving 5,685 students. The number of students viewing each program ranged from 496 to 910. On the average, 711 students participated in the field testing of a program. The number of classrooms per program ranged from 20 to 35.

In the total sample, 23% of the classrooms were located in rural areas, 40% in the suburbs, 22% in urban areas not considered inner city, and 15% in inner-city areas. The socioeconomic levels of the classes were noted, and in the field test sample 9% were from lower SES groups, 31% from the lower-middle, 47% from the middle class, and 13% from the upper-middle class. An analysis of the classrooms' general academic ability showed that 16% of the classes were below average, 57% average, and 27% above average.

Approximately 14% of the students in this sample were from minority groups. Of the 798 minority students, 705 were black. The remainder included 28% oriental students, 48 Spanish-surnamed, 4 native Americans, and 13 other minorities, mostly Franco-American. Minority representation was not divided equally among the 8 programs. Two programs, "Trying Times" and "Pressure Makes Perfect," accounted for almost half of the minority students participating in the field testing. Approximately half of the classes contained no minority students at all.

Although minority participation may over or under represent the actual student distribution at any one consortium location, the racial and ethnic characteristics of the students and of the performers did not seem to be related to the ways in which students responded to the programs. The data from this evaluation support a recent CBS study which indicated that children regardless of race do not find the racial characteristics of television performers regardless of race to be a salient attribute of the programs they watch.*

The classes in which the "Self Incorporated" programs were evaluated were located in elementary schools (36%), middle schools (22%) and junior high schools (42%). Twenty-three percent of the classrooms were self-contained, 8% used team teaching, and 69% had departmentalized settings. Of these latter classrooms, 34% were social studies classes, 31% were in language arts, and 22% in health education. The remainder included a variety of subjects such as science and home economics.

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*"A Study of messages received by children who viewed an episode of 'The Harlem Globetrotters Popcorn Machine'." New York: Child Research Services, Inc., and Office of Social Research, CBS. April 1975.

More than half the classes (56%) viewed the "Self Incorporated" programs on black and white television sets; the rest viewed the programs in color.

One of the selection criteria that seemed most difficult to meet was that of previous regular school television use. More than half of the classroom teachers (57%) reported using school television programs once a month or less, if at all. A third could be considered regular users of school television, viewing programs once a week or more often. Another 10% of the teachers said they used television approximately once every two weeks. The teachers involved in the evaluation used film more extensively and regularly--44% reported viewing educational films once or more each week. An additional 25% viewed films an average of once every two weeks; 31% viewed once a month or less.

A number of hypotheses can be suggested for the limited use of television (and the relatively high use of film) among the participating classrooms. School television as a broadcast medium is not widely used in junior high schools or schools with departmentalized class structure. The bell schedule and the broadcast schedule seem to be natural enemies. This may have been a major factor in the low regular television use. Another possibility is that some of the agencies selecting classrooms sought to involve schools that had not been participating in the agency's ITV service. The evaluation process was one way to accomplish that goal. Still another explanation may be that teachers volunteering their classes for the evaluation may not have been regular television users, although their colleagues were, and seized a unique opportunity to try out the medium.

In any event, the data obtained in the field testing does not indicate that experience using school television was a critical, or even significant, variable. Even when it came to the attention measures, classes that had not used television regularly did not differ from those that had.

Thus, the classrooms obtained by the participating agencies included almost all of the respondent variables that might be useful to consider in interpreting the field test data. When statistically significant associations occurred, they are reported and used in interpreting the evaluation results. Whether the relationship of audience attributes to program response should be considered in accepting or revising a program is not fully addressed in this report. When the specific attributes impinge on the general comprehension of major program segments, then perhaps modifications are necessary. When less extensive problems arise, a note in the teacher's guide may be sufficient.

CHAPTER V. FIELD TEST REPORTS

This chapter is composed of separate reports, one on each of the eight "Self Incorporated" programs field tested. These reports are complete as they stand; they appear in the order in which the programs were evaluated, and each is preceded by a summary of the results.

While each of the 15 programs in the series was evaluated in the pre-production phase, the number of programs field tested was limited to those produced by the end of the 1974-1975 school year. This limitation was placed on the field testing because:

1) A large number of representative classrooms was not available after the regular school year had been completed;

2) The program production and delivery schedules did not allow even the limited delay required by continued field testing; and

3) Contingencies in the project's evaluation budget

did not permit long range planning since funds allocated to evaluation included the funds to revise programs; major revisions coming early in the series would have depleted evaluation's funds.

The field testing was designed to provide information to the executive producer and the production personnel for their decisions regarding each program. The data obtained in the field tests could lead to programs being accepted or revised in part or whole, if the executive producer and content consultants felt that the program was lacking in production or content quality. The information was also used by the production staffs at the various agencies to obtain insights into the audiences' reaction. Parts of the program, production techniques, and directorial approaches that worked well or didn't work at all could serve as models or warnings for parts of other programs created later. As these reports appear in temporal order, the reader can see in the progression of certain program and production aspects how what was learned from the data was applied to later programs.

A draft version of a teacher's guide, often hastily prepared, was provided to each participating teacher, but this makeshift manual was not evaluated. Nevertheless, aspects of the programs were discovered that seemed to need treatment in the final teacher's guide. The points recommended for comment were not intended to serve in lieu of a possible program revision. Rather the guide proposals offer a way to clarify misconceptions that may run through otherwise effective programs or to supply a need for program-related information.

Each of the program reports contain conclusions and recommendations about that program. Some suggest modifications in the programs themselves; others include teacher's guide recommendations. All of these recommendations were submitted to the executive producer, production staff, and other project personnel. Their decisions were based on the evaluation recommendations, and the field testing data are reflected in the finished products. Program production modifications were made, and teacher's guide materials were included as a result of the data gathered in this field test.

It should be remembered while reading these reports that the field tests were designed to improve existing programs and to help prepare for more effective future programs. The audiences' reactions affected the appearance and utility of the materials. The study was not of the eventual effects of a single program or the series in its entirety. There was no comparison made between "Self Incorporated" programs and other materials claiming similar goals and outcomes, or between using the programs and not using them. There was no summative evaluation.

It is also worth noting that the field testing, although relatively extensive, was not the only formative evaluation undertaken in this project.

Succeeding chapters review some of the adult responses in the field tests, provide overall conclusions about what has been learned from this evaluation, and suggest how AIT's program evaluation efforts can be improved in the future.

Self INCORPORATED

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SUMMARY

TRYING TIMES

"Trying Times" is designed to help students recognize and deal with group pressure and to help them understand the forces that affect their decision making.

This program was field tested in 28 classrooms in 4 sites in the United States. A total of 532 students participated.

Attention to the program remained relatively high throughout the entire 15-minute period. Two all-talk/no-action sequences depress viewer attention--the early discussion in Meg's room and Roger's anti-smoking message. This diminution was not extensive, however.

Viewers generally perceived that the program was about social pressure and its influence on decision making. Students exhibited awareness of both identification and compliance as processes underlying the group pressure for conformity. They usually saw censure, either verbal or physical, as a consequence of not conforming. From the post-viewing discussion, it is evident that students were able to go beyond the smoking and drinking shown in the program and see them as examples of many decisions that must be made under pressure from others.

The two main characters are perceived as extremes and opposites. One is good and pure; the other is evil and bad. This stereotypic reaction to "Trying Times" may not be desirable. It tends to lead the students to perceive people who relent to peer pressure as "bad" on all accounts. The teacher's guide should include something to help teachers mitigate this effect. Roger, the older brother, is appealing to girls in the audience and is a good vehicle for the anti-smoking, anti-peer pressure message. A brother can get away with a lecture that parents could not.

There is a moral reaction by many viewers to smoking, drinking, and lying. This did not interfere with student understanding of the major concepts. The concept of initiation rites was not perceived by the viewers.

Post-viewing discussions averaged 14 minutes and were primarily program-oriented. Students began to incorporate their own experiences in the discussion towards the end, although personal expression remained a minor part throughout. These discussions were more student-directed than were those following other programs in the field test.

Recommendations for "Trying Times" do not include changes in the program itself. Material to be included in the teacher's guide should deal with the problems of stereotypic perceptions of characters.

TRYING TIMES

"Trying Times" was one of the first "Self Incorporated" programs to be produced. The program is designed "to help students recognize and deal with group pressure and to help them understand the forces that affect their decision making." Teachers who participated in the evaluation of "Trying Times" received, among other materials, the following synopsis of the program:

> In spite of the long, hot trip on a bus, Meg is excited about visiting her fourteen-year-old cousin Julie. At twelve and a half, Meg is not yet a grown-up teenager, but her parents trusted her to make the trip to the city and she feels mature and confident.
>
> As Meg and Julie become reacquainted, Meg feels anxious and curious when she discovers that Julie has taken up smoking. Though she has some doubts, Meg asks Julie to teach her how to smoke. Julie is reluctant, but finally decides that Meg will be more acceptable to her friends if she knows how to smoke.
>
> That evening the girls attend a party in the park. Julie's friends urge Meg to join the group that is drinking. As the pressure to try alcohol builds up, the confidence and maturity Meg felt earlier in the day vanishes. Suddenly the flashing red light and siren of a police car break up the gathering

> and she is saved from having to make a decision. When Julie and Meg breathlessly arrive at home Julie gushes excitedly, "Didn't we have a great time? Hey, you didn't get to try the booze, did you? Don't worry, we have the whole vacation." Meg doesn't answer, but her expression is eloquent.

Student sample

"Trying Times" was field tested in 28 classrooms in 4 sites. The following consortium members and/or their associated agencies obtained classrooms, provided observers, and collected the data for the program:

Mississippi ETV Network, Jackson, Mississippi
WVIZ-TV, Cleveland, Ohio
Oregon State Department of Education, Salem, Oregon
Bellevue Public Schools, Bellevue, Washington

The 28 classrooms included 644 students, almost equally divided between boys and girls. The sample covered the entire age range of the audience for whom the programs are intended; 39% were 10 and 11, 33% were 12, and 28% were 13 or older. More than half these students were in the seventh grade (56%), another 10% were in the fifth and sixth grades, 21% in the eighth grade, and 12% in the ninth grade.

The classes ranged in academic ability from low (30%), through average (56%), to above average (15%). The communities in which the schools were located included rural areas (7%), suburban areas (50%), urban areas (25%), and inner-city areas (18%). The socio-economic levels of the school populations were also noted. For this program's evaluation, 14% of the classes were from lower socio-economic areas, 36% from lower-middle areas, 43% middle areas, and 7% upper-middle areas.

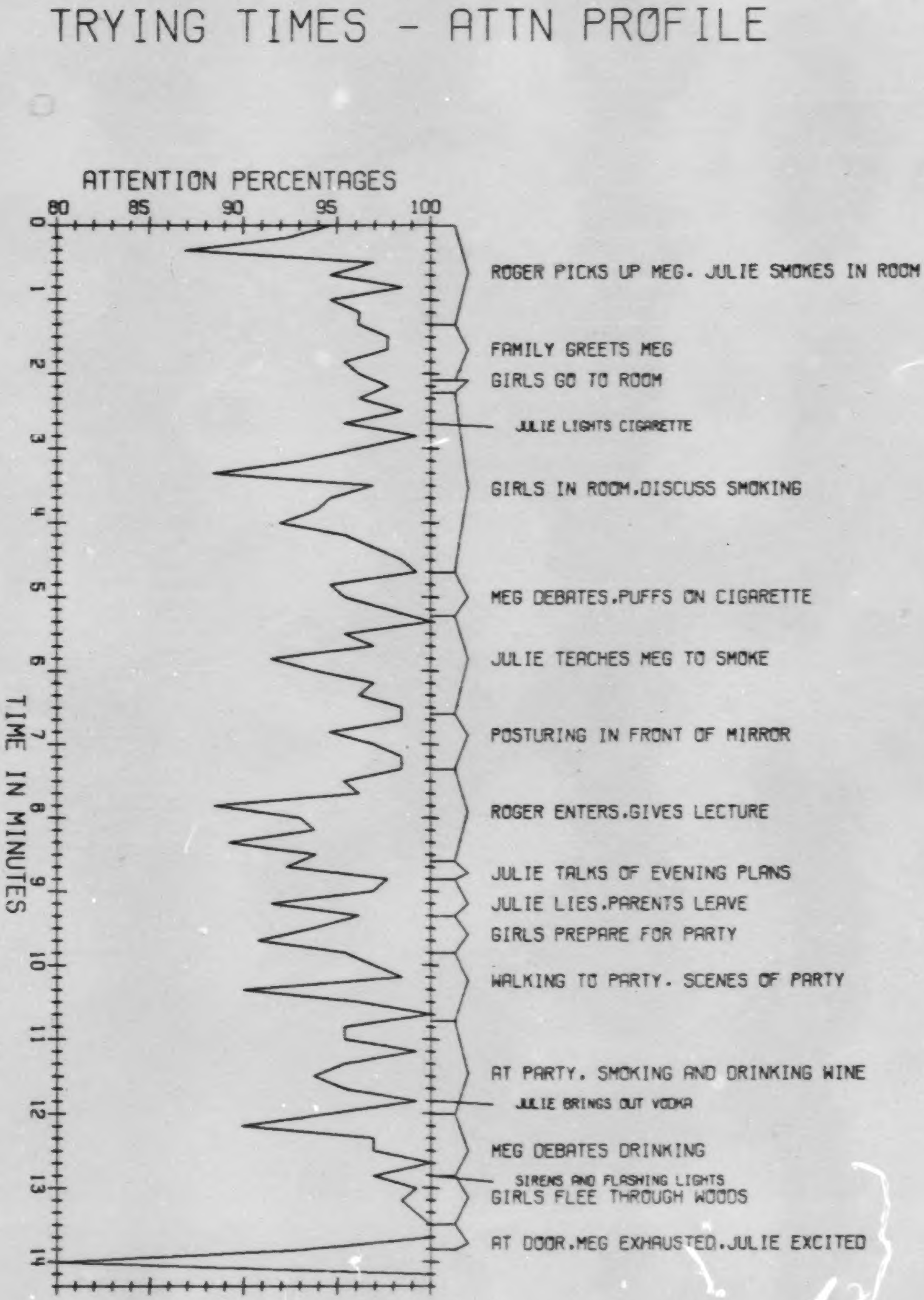
Almost 90% of the classrooms participating in the evaluation of "Trying Times" were departmentalized rather than self-contained. Most of the classrooms were social studies (39%) and language arts (34%). About 60% of the classes were all white, although the sample includes 179 blacks (28%) and 5 other minority students.

Although the sample obtained for the field testing of "Trying Times" was neither a random sample of the possible student audience nor a truly representative one, the students participating in this evaluation do largely reflect the eventual audience for the series. The sample is overrepresented in suburban students and contains more black students than most of the other "Self Incorporated" programs field tested. Demographic variables are occasionally related to the answers to a statistically significant degree; but there is no consistent pattern to these relationships. Although the conclusions based on the data reported in the following sections may have relevance for all groups viewing "Trying Times," they were obtained from the sample described above and must necessarily reflect the nonrepresentativeness of it.

Attention

"Trying Times" elicited high student attention almost throughout the 15 minutes. There are some slight, though noticeable, troughs in the attention profile (see Figure 1). At the beginning of the sequence in Julie's bedroom, Meg and Julie discuss smoking; later Roger comes in to present his

FIGURE 1


TRYING TIMES - ATTN PROFILE
ATTENTION PERCENTAGES
80
85
90
95
100
TIME IN MINUTES
0
1
2
3
4
5
6
7
8
9
10
11
12
13
14
ROGER PICKS UP MEG. JULIE SMOKES IN ROOM
FAMILY GREETS MEG
GIRLS GO TO ROOM
JULIE LIGHTS CIGARETTE
GIRLS IN ROOM.DISCUSS SMOKING
MEG DEBATES.PUFFS ON CIGARETTE
JULIE TEACHES MEG TO SMOKE
POSTURING IN FRONT OF MIRROR
ROGER ENTERS.GIVES LECTURE
JULIE TALKS OF EVENING PLANS
JULIE LIES.PARENTS LEAVE
GIRLS PREPARE FOR PARTY
WALKING TO PARTY. SCENES OF PARTY
AT PARTY. SMOKING AND DRINKING WINE
JULIE BRINGS OUT VODKA
MEG DEBATES DRINKING
SIRENS AND FLASHING LIGHTS
GIRLS FLEE THROUGH WOODS
AT DOOR.MEG EXHAUSTED.JULIE EXCITED

lecture on decision making. These two scenes are both all-talk/no-action and make it easy for the viewer's eyes to leave the screen while they listen. Given their nature, these two scenes seem to hold up very well. Another relatively low point (although still quite high) comes when Julie displays her father's bottle of vodka. Any diversion of eye contact here is probably student reaction to the presentation of the vodka and not evidence of boredom.

A number of the classroom observers reported that there were often "titters of recognition" from students when scenes of smoking and drinking appeared on the screen and when Julie's room had to be hurriedly readied for a visitor.

The average percentage of the "Trying Times" attention profile is 95.3%. There seem to be no appreciable differences from viewing in color or black and white sets, or from demographic variables at different sites. The program seems to have no problem in holding the students' attention.

Concept comprehension

The "Self Incorporated" program, "Trying Times," is designed to illustrate how social pressure can affect personal decision making. At the most obvious level, the events on the screen show two girls who smoke and drink (or at least one who drinks). Most of the students in the field test reported this simplified version of the plot. Some offered more elaborate accounts, such as, "Meg visiting Julie who taught her to smoke and tried to get her to drink." A sizeable group (26%)

took the very limited view that the program was only about smoking and drinking; but even then, they did not perceive it as a drug education program.

Initially only a fourth of the students mentioned the notion of social pressure--of being cajoled into participating, of being manipulated. Another 16% of the students said the program was about decision making or "trying things for the first time." Thus, before probing, 41% of the viewers described this program as dealing with social pressures and decision making.

To explore these perceptions of social pressure in "Trying Times," the viewers were asked why Meg smoked and what would happen if she didn't. The responses to these two questions indicate that concepts of social pressure dominate student understanding of the characters' motivations and decision making. The answers include notions both of compliance and identification. Pressure to comply is more commonly mentioned among the lower grades (5-7), where identification with Julie is noted more frequently among the higher grades (7-9). Only a small proportion of the viewers (16%) reported that Meg tried smoking because she was curious about it. Table 1 shows the percentage of viewers in each category.

The variety of compliance and identification choices suggests a high level of social awareness and the importance of conformity and group membership at this age. The spread of perceptive student responses seems to confirm the almost universal nature of the situation and recognizability of this

TABLE 1

RESPONSES TO THE QUESTION: "WHY DID MEG SMOKE?" [a]

Category	Percentage
Pressure from Julie and/or her friends	21
Because Julie and/or her friends smoked	17
Wanted to be like Julie and her friends (positive choice)	15
Fear of rejection/avoidance ("not to be different"--a negative choice)	14
To impress others	11
Curiosity (wanted to try)	15
Other	7

[a] N=486

presentation of it to the viewers.

The students were also fairly confident of what would happen to Meg if she chose not to smoke. About half of the respondents (46%) said that she would be subject to abuse (both physical and verbal) by her cousin and her cousin's friends. Another 28% indicated that Meg would be rejected by Julie and her friends if she did not smoke. The students felt strongly that the situation called for censure of one sort or another.

Interestingly, a small group (7%) provided a health-related answer. Most of these students said that Meg would avoid getting cancer if she chose not to smoke.

In interviews following the program, students were asked about Julie's motivation for urging her cousin to smoke and drink. Their responses divided into three related categories: 1) Meg's refusal to participate might embarrass Julie among her peers; 2) Julie's friends might reject Meg and thus make Julie's life more difficult for the duration of the vacation; or 3) getting her cousin to start smoking and drinking would impress Julie's friends and raise her status within the group. These answers are additional evidence of the program's ability to elicit the viewers' feelings about group membership and social pressure to conform.

Another side of this social pressure concept is found in the students' perceptions concerning Meg's reaction to the party in the park. Almost universally, the viewers noted that Meg did not enjoy herself at the party. The reasons they gave were her social confusion, her not wanting to participate, her fear of the strange circumstances in which she found herself, and her sense of alienation. All of these are reactions to the pressure on Meg to conform to the behavior of Julie and her friends.

Only a few students suggested that Meg might have had a moral objection to what was taking place (9%), or suggested that she feared getting caught (10%).

Fear or confusion was attributed to Meg more frequently after the classroom discussion than before it. The fear of getting caught was also a more prevalent response after the discussion.

The student viewers did not seem to think that Meg's vacation plans would change drastically as a result of smoking and the events at the party. Only 8% predicted she would leave her cousin's and return home; this response was positively related to the age of the respondent. More than a third thought that Meg would eventually comply with the pressure from Julie and her friends to drink or she would follow Julie's lead in other social activities for the remainder of the vacation.

About a third more felt that Meg could find some alternative to getting into predicaments with Julie. Many of these students thought she could spend more time with Roger, Julie's brother, or could find other diversions either at home or at the movies.

In the student interviews, viewers were asked whether Meg would take a drink before the vacation was over. The respondents were split, with almost half envisioning her relenting to the pressure and following the group. The other half felt that she would have been frightened away from drinking by almost having been caught by the police.

Perception of characters

The two main participants in "Trying Times" are perceived by viewers as extremes, almost caricatures. One is good; the other bad. Julie is characterized as selfish, a liar, sneaky, experienced, and a person who has a lot of fun. Students call her fast, cool, pushy, a show off, and evil. On the other hand, Meg is confused, afraid, curious, and someone who loves and respects her parents. Viewers say she is innocent, straight, good, nice, and honest. The first set of traits for each girl was selected from checklists provided for the respondents; the second set was based on an open-ended question in the student interview. Complete responses to the checklist are in Table 2, below.

TABLE 2

PERCENTAGE OF STUDENTS CHECKING DESCRIPTIVE TRAITS OF MEG AND JULIE[a]

Traits	Meg	Julie	Neither	Both
loves her parents	61	5	6	29
selfish	7	68	23	1
curious	71	10	6	13
tells lies	7	90	1	2
sneaky	7	86	2	6
respects her parents	82	9	4	6
drinks	7	91	b	2
confused	81	9	3	7
experienced	10	79	8	3
likes people	27	9	11	54
people trust her	25	18	3	54
afraid	86	6	2	6
has a lot of fun	8	79	3	10
does what other people tell her	49	18	6	27

[a] Percentages may not total 100 due to rounding.

[b] Category includes less than 0.5% of responses.

There is a strong moralistic quality in the way that students perceive the characters. Rather than the country cousin and city cousin kind of naiveté versus experience, they see the virgin and the whore, good versus evil. Julie is all bad; Meg is all good. These characterizations seem to lead the viewers to focus on the plot concepts relating to social pressure rather than on the complexities of the characters as individual persons.

It is interesting that both Meg and Julie are perceived as "liking people" and both are perceived as trusted by their respective parents (whether they deserve to be or not). Meg is thought to be much more of a follower than Julie, although more than 25% saw both girls as doing what other people tell them to do.

Roger, Julie's brother, appears in many of the free-response answers. He is occasionally perceived as the surrogate parent lecturing to the children about the evils of smoking. On the other hand, many of the female students found him appealing and often suggested that Meg would be better off spending time with Roger and trying to develop a romantic liaison.

If Roger as a character is that appealing, and his all-talk/no-action scene did not reduce attention to any appreciable extent, the older sibling might be more effective than a parent in presenting information to influence protagonists' decision making. The older brother may be able to get away with an occasional lecture to his siblings more easily than a parent.

Other program and production concerns

There was some possibility of confusion about whether marijuana was being smoked. While teaching Meg to smoke, Julie suggests holding the cigarette in a certain way lest people think it was marijuana. Students interviewed after viewing the program were asked to recall the scene. They reported that although no marijuana was smoked in the program, Julie had probably smoked it before. Her characterization included the high probability that she had smoked things other than tobacco.

In this program, different students listed the same events as their "most liked" and "least liked" parts of the program. They were excited by the party, the arrival of the police, and the subsequent chase through the woods. This sequence was overwhelmingly the favorite, especially among boys. The second favorite sequence was the bedroom scene in which Meg learns to smoke and Roger gives his make-your-own-decision pitch. This scene was more frequently cited by girls. Roger, as a character, was often isolated for positive comment ("What a hunk," one said).

The least favorite scenes were also the party, cops, and chase sequence, followed by the session in Julie's bedroom. Many students reported that they did not like all the smoking and drinking in the program. Still others objected strongly to Julie's lying to her parents. These moral responses may reflect what the students thought the adult evaluators would consider correct. The black-and-white perception of the two girls and the dislike of smoking, drinking, and lying may have also have arisen from the sincere moral preferences of some students. In either event, these moral concerns did not prevent the program concepts of social pressure and decision making from coming through.

The lack of resolution at the end of the program did, as intended, bother the viewers, and many would have preferred the storyline to continue. There was a strong desire to determine what would happen to Meg and Julie over the remainder of the vacation.

Post-viewing discussion

Discussions following the viewing of "Trying Times" lasted an average of 14.2 minutes. Figure 2 illustrates the classroom teachers' discussion behavior; Figure 3 illustrates the students'. Following the program, both teachers and students talked mainly about the program itself. In fact, questions and comments regarding the specifics of the program dominated the discussion for the entire 15 minutes.

As the discussion progressed, however, the students began to move away from the program events to talk of their own experiences, values, and concepts relating to the program topics. Each of these changes in student discussions, away from "Program Only" and toward "Others/Concepts" and "Self/Others" are statistically significant. Diminishing at a rate parallel to the "Program Only" category was the "Alternatives" category. As this was a secondary category and could be scored in addition to any one of the other four categories, the parallel and significant slopes of these two linear regressions ("Program Only" and "Alternatives") suggest that they may be related. That is, student discussion was not simply program-related, but attempted to deal with the choices and decision-making process presented in the program.

The "Program Only" discussion on the part of teachers remains high throughout the session and the slope (rate of change) is not significant. Scattergrams of the "Program Only" data

FIGURE 2

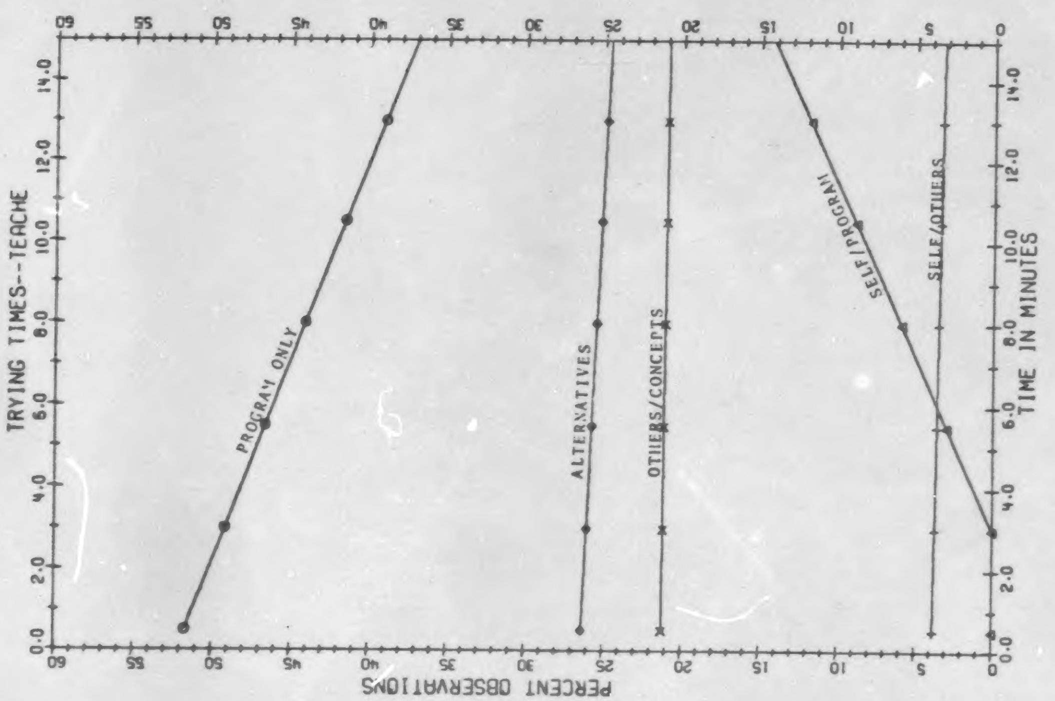
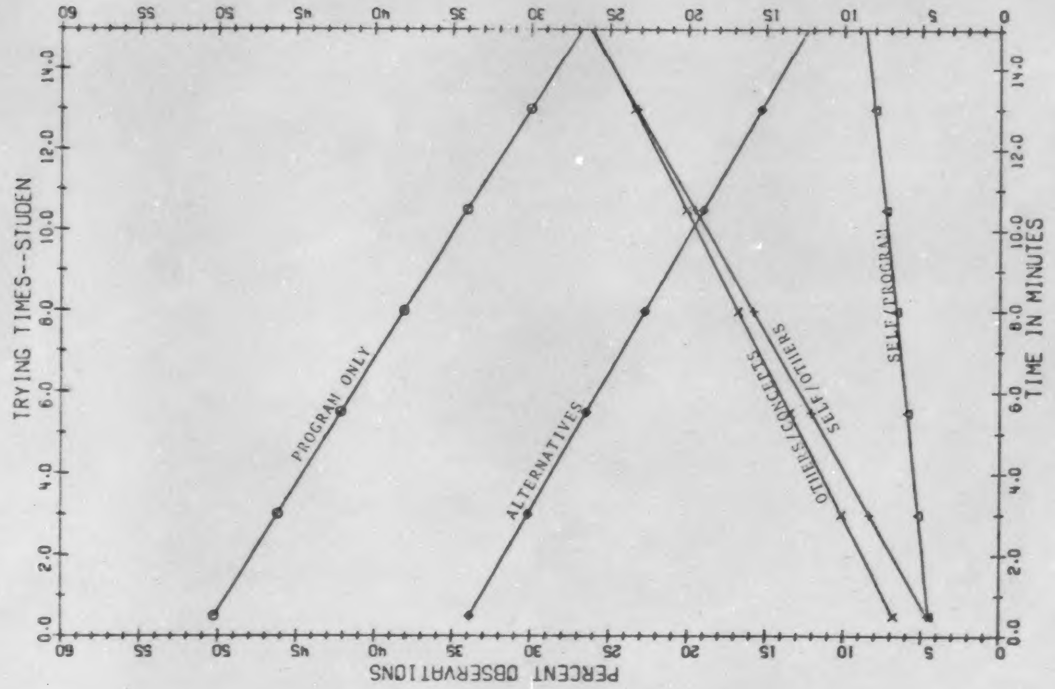


FIGURE 3



suggest a slight curvilinear relationship that dips slightly during the middle of the 15-minute period. The "Alternatives" and the "Others/Concepts" categories are also relatively flat for the teachers. The increase in teachers' "Self/Program" category is also a nonsignificant rate of change and is produced by one or two extreme data points towards the end of discussions when a large number of teachers, in summing up, threw in their personal opinions of what happened. In discussing the "Trying Times" program, teachers generally ignored their personal experiences and perceptions. Some of this is a function of the discussion being more student-dominated than for other programs. But it is more likely a general tendency, found in almost all programs in the series, for teachers not to present personal information, relate their own experiences, or discuss their personal perceptions of the program.

Analysis of teacher initiations during the discussion of "Trying Times" indicates a relatively student-dominated discussion. This program elicited the fewest number of teacher initiations and, adjusting for length of discussion, the lowest average number of initiations per observation period, 0.79 per 30-second period. These data suggest that teachers let the students talk and did not need to guide the discussion. (See Table 3 in Appendix I for comparative data.) The running accounts support this interpretation of the analytic observation data.

A review of the running accounts of the discussions shows that both students and teachers dealt with the concepts presented in the program. The discussion covered smoking and drinking as important sensitive personal choices and as representing the sort of decision-making process which involves intensive peer pressure.

Evaluation conclusions and recommendations

"Trying Times" apparently is an effective program in the "Self Incorporated" series. It holds a high level of viewer attention. The concept of peer pressure and its influence on decision making comes through to the student viewers. They are able to carry it beyond the specific smoking and drinking difficulties illustrated in the program to discuss other personal decisions after the program was viewed.

The students participating in the evaluation perceived the characters in stereotypic and rather black-and-white ways. These extremes may not be useful to the purpose of the program, and could interfere with a discussion of the program events. The guide materials might note that students, in discussing the characters, perceive them as opposites and that teachers might want to mitigate this view. Children being pressured by their fellow students to join or not join in some activity might not want to be perceived as "bad" on all accounts because they relented, or, on the other hand, as "good" in everything because they demurred.

The notion of initiation rites had been considered by the design team to be a useful approach to the topic of the program. It did not seem to come through to the viewers, who saw the issues as ones of compliance and group conformity. Initiation rites may be too esoteric a concept for students at this level to recognize or relate to.

Roger, the older brother, seemed to be useful as a parent surrogate and could get away with lectures that would turn off an audience if delivered by a parent. This technique might be worthwhile to use again for this audience.

The post-viewing discussions were student-dominated and teachers did not need to guide the discussion with a heavy hand. The teacher's guide does not need to play an integral part in this lesson as it does for other programs in this series, if the teachers participating in this evaluation were at all representative.

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SUMMARY

PRESSURE MAKES PERFECT

"Pressure Makes Perfect" is designed to help adolescents recognize pressure to achieve, to explore the effects of pressure, and to learn ways of coping with it.

This program was field tested in 26 classrooms at 5 sites. A total of 676 students participated in this evaluation.

Although attention to the program was generally high, two problems appeared. First, the opening segment does not grab attention; it gradually gains it. Because of the fantasy sequences in the beginning, this initial inattention reduces comprehension and increases confusion. Second, the long piano practice sequence in the middle quickly loses student interest and could be shortened without loss.

The concept is seen as pressure to achieve (play, perform) and not primarily as parental pressure. Students report a highly traditional view of the relationship between Nan and the adult community. Rebellion is neither a satisfactory nor acceptable coping mechanism to these students. The aggressive resolution at the end of the recital causes discomfort; it is enjoyable but consciously rejected as a model.

Nan and her mother are perceived in sharp contrast; most of the respondents take the parental point of view as correct, although they are able to generate a variety of coping mechanisms for dealing with the problems Nan faces.

The many fantasy sequences are ambiguous and confusing and cause comprehension problems. The technique of intercutting reality and fantasy, without using special effects or music to help the audience distinguish between them, may be too sophisticated to use with this audience. The dialogue between Nan and her classroom teacher about career choices is neither heard nor comprehended by most of the viewers because of poor sound quality.

Post-viewing discussions averaged 11 minutes and were heavily program-oriented. Teachers also emphasized "Others/Concepts" and "Alternatives." Students begin with some self-involvement but it decreases significantly over time; alternatives remain high throughout the discussion.

Recommendations for this program include a number of changes in the program itself, both because of audio problems and because of the confusion in the fantasy sequences.

PRESSURE MAKES PERFECT

"Pressure Makes Perfect" was one of the earliest programs in this series. It was designed "to help adolescents recognize pressure to achieve, to explore the effects of this pressure, and to learn ways of coping with it." Teachers who participated in the field testing of this program received the following synopsis as part of the tentative teacher guide materials:

> Nan is quite talented. She is not a prodigy but is a young person who with practice and desire to achieve can become an excellent pianist. Her parents want her to succeed and have provided her with a good piano and excellent instruction. In their attempts to help they are also unwittingly supplying great pressure as well. When the pressure on Nan becomes great as she prepares a difficult piece for an important recital, their hopes for her success blind them to her feelings and they respond by adding more pressure.
>
> Nan deals with the tension by rebelling. At the recital she plays a short, simple piece of her own composition, bangs her fists on the keyboard, stands up, and defiantly says to the audience "And that is my recital!" With that she stalks off the platform to the consternation of her parents and Mr. Avakian, the music teacher, and to the surprise of a stunned audience.

Student sample

"Pressure Makes Perfect" was field tested in 26 classrooms at 5 sites. The following consortium members and/or their associated agencies obtained classrooms, provided observers, and collected data for this program:

Mississippi ETV Network, Jackson, Mississippi
Charlotte-Mecklenberg Public Schools, Charlotte, North Carolina
WVIZ-TV, Cleveland, Ohio
Bellevue Public Schools, Bellevue, Washington
State Department of Public Instruction and Education Communications Board, Madison, Wisconsin

The 26 classrooms included 676 students, with slightly more girls than boys. The sample obtained for this program included all ages for which the program was designed: 7% were 10 or 11, 34% were 12, 39% were 13, and 20% were 14 or older. The students were distributed in grades 5 through 9: 3% in fifth, 10% in sixth, 56% in seventh, 24% in eighth, and 7% in ninth. The distribution for this program includes more older children than for many other field tested programs in this series; nevertheless, as discussed below, age was not an important variable for students' understanding of "Pressure Makes Perfect."

The classes ranged in academic ability from low (23%), through average (50%), to above average (27%). The communities in which the schools were located included rural areas (22%), suburbs (61%), urban sites (47%), and inner city areas (6%). Analysis of the socio-economic levels of the schools' populations indicates 12% lower class, 19% lower-middle, 58% from the middle class, and 11% from the upper middle class.

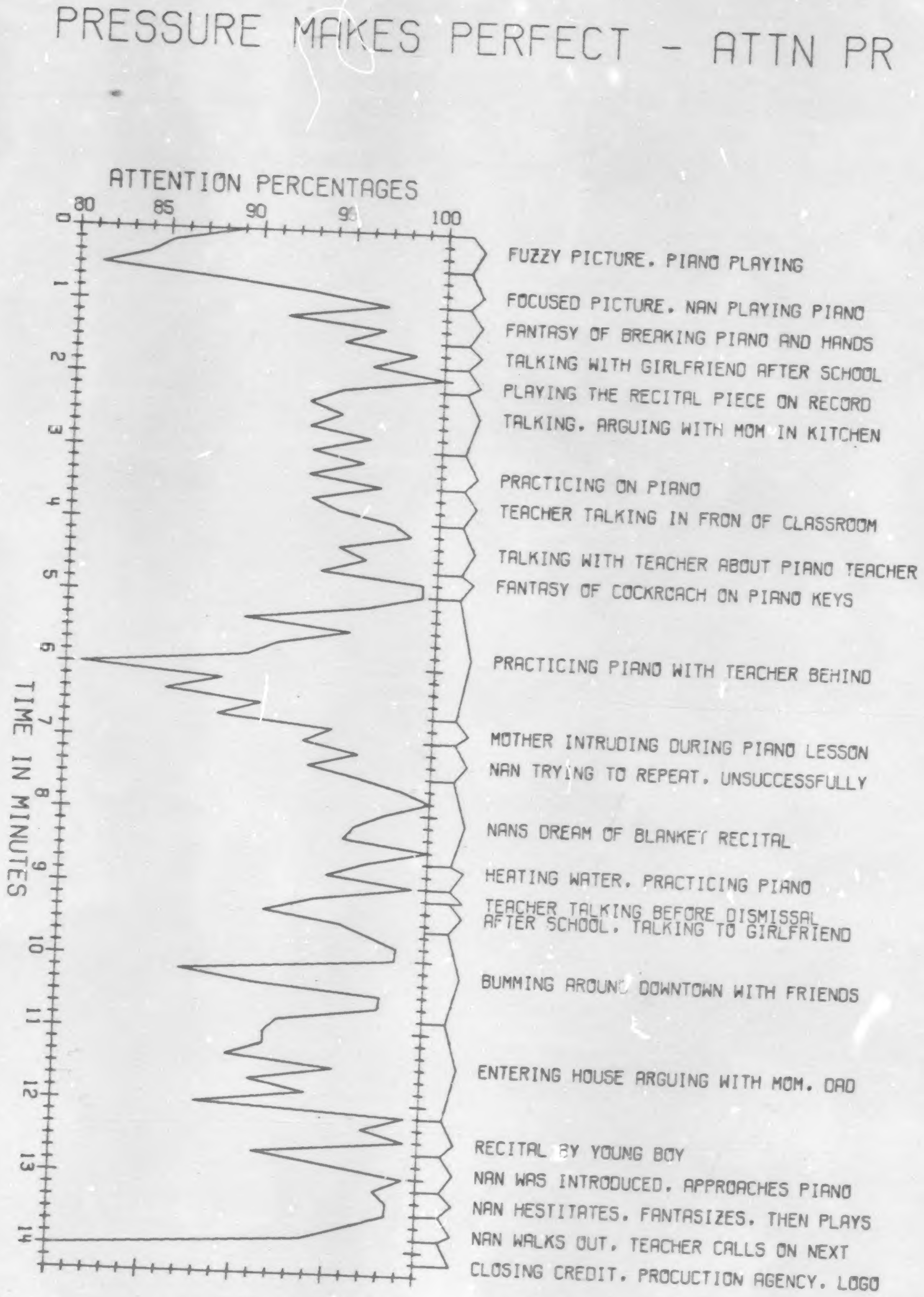
About 90% of the classes participating in the evaluation of "Pressure Makes Perfect" were departmentalized rather than self-contained. This is not surprising given the large proportion of higher grades for this specific program evaluation. These classes were primarily social studies (39%) or language arts (33%). There were 13 all white classes and 4 all black classes in this sample. The remaining 9 classes had both black and white students. Of the 676 students participating, 191 (28%) were black. No other racial minority was represented.

The field testing sample contained more black students than those of any other program. It also overrepresented suburban classes. Nevertheless, a wide-ranging cross section was represented. When student responses are significantly related to demographic factors, the association will be reported. The results should be interpreted in light of the student sample from which the data were gathered. Although the sample is non-representative in many ways, the conclusions may be applicable to the entire population that will eventually use "Self Incorporated."

Attention

"Pressure Makes Perfect" does not elicit the uniformly high attention profile found for many other "Self Incorporated" programs. The attention data, combined for all evaluation sites, indicate two sections of the program where attention drops appreciably (see Figure 1).

FIGURE 1


PRESSURE MAKES PERFECT - ATTN PR
ATTENTION PERCENTAGES
80
85
90
95
100
TIME IN MINUTES
0
1
2
3
4
5
6
7
8
9
10
11
12
13
14
FUZZY PICTURE. PIANO PLAYING
FOCUSED PICTURE. NAN PLAYING PIANO
FANTASY OF BREAKING PIANO AND HANDS
TALKING WITH GIRLFRIEND AFTER SCHOOL
PLAYING THE RECITAL PIECE ON RECORD
TALKING. ARGUING WITH MOM IN KITCHEN
PRACTICING ON PIANO
TEACHER TALKING IN FRON OF CLASSROOM
TALKING WITH TEACHER ABOUT PIANO TEACHER
FANTASY OF COCKRCACH ON PIANO KEYS
PRACTICING PIANO WITH TEACHER BEHIND
MOTHER INTRUDING DURING PIANO LESSON
NAN TRYING TO REPEAT. UNSUCCESSFULLY
NANS DREAM OF BLANKET RECITAL
HEATING WATER. PRACTICING PIANO
TEACHER TALKING BEFORE DISMISSAL
AFTER SCHOOL. TALKING TO GIRLFRIEND
BUMMING AROUND DOWNTOWN WITH FRIENDS
ENTERING HOUSE ARGUING WITH MOM. DAD
RECITAL BY YOUNG BOY
NAN WAS INTRODUCED. APPROACHES PIANO
NAN HESTITATES. FANTASIZES. THEN PLAYS
NAN WALKS OUT. TEACHER CALLS ON NEXT
CLOSING CREDIT. PROCUCTION AGENCY. LOGO

The program takes a while to get moving and gain the attention of the entire audience. Through the first 90 seconds, significant portions of the class still have not focused completely on the screen. While this period of orientation is occurring, several fantasy sequences take place. Student comprehension data, discussed below, indicate that students do not fully distinguish these as fantasy scenes. The lack of initial picture focus and the slow movement toward picture focus do not grab attention at once; only gradually do the students figure out what the first scene is actually presenting and this causes comprehension problems.

The long piano practice sequence in the middle of the program loses some of the audience. If the scene is intended to reproduce the tedium of practice, it is working. The students are rather quickly bored and turn away. Only a few students reported the music as one of the best parts of the program. For the others, a shorter scene would make the point just as well.

The average percentage of the "Pressure Makes Perfect" attention profile is 92.8, lower than most other programs evaluated for this series. There does not seem to be any appreciable difference among evaluation sites, viewing on color or black-and-white sets, or for other demographic variables. Problems do arise in some cases with the interaction of attention and comprehension, especially as the program opens.

Concept comprehension

Because of the complexity of this program, and because the first student evaluations before field testing suggested several problem areas, two student questionnaires were created. All the students in a class received the same questionnaire form. Several questions were the same on each of the two forms and, in those cases, the data have been combined. When tables are used the number of students responding to the question will be noted.

Two aspects of students' comprehension of "Pressure Makes Perfect" were examined in detail--the program concept and the fantasy sequences. Respondents' understanding of the basic concept were explored by a series of free-response questions. All students participating in the evaluation were asked "What was the program about?" This first free-response question is very general and resulted in 60% of the respondents mentioning something about playing the piano or learning to play the piano. The notion of pressure begins to emerge with older students, higher SES groups, and those from higher academic ability classes. About 40% of the respondents to the first question did not mention the pressure concept at all. Of the 60% who did, fully one-third (20%) put down the title. Another 30% (or half of those who mentioned pressure in any form) included an indication of parental pressure. Thus, a sizeable minority does notice parental pressure as the salient factor in the program.

This notion of pressure was refined when half the students received another question as a follow-up: "What was Nan's problem?" That Nan's problem was disliking to play the piano was reported by 45% of the students. That her problem was pressure to play or perform was noted by another third. Again, the pressure concept was more often associated with higher SES and academic ability groups. A few students said her problem was her mother (3%), or that it was a personality weakness (4%).

These students were also asked whether the pressure from Nan's mother was real or only in Nan's mind (this possibility was mentioned in the program itself). About 75% of the respondents said that the pressure was real and that it was reflected, not caused, by the mother yelling at Nan to practice. The students were aware of the real pressures to accomplish tasks felt by people, either imposed from outside (e.g., by parents) or assumed by the person himself. The notion of pressure becomes further clarified as pressure to achieve (perform), not merely parental pressure in general.

However, the piano playing itself (not wanting to, not knowing how, etc.) still seemed the central point to a large portion of the respondents.

Nan's attempts to cope with the pressure were seen by most students as inspired by her feelings and moods. Impressions made by her actions and fantasies were secondary to these attitudinal factors. Some of the personal attributes and emotional behaviors mentioned were sulking, anger, meanness, and unhappiness. Other coping mechanisms included rebellion at the recital, verbal aggression (e.g., yelling at mother), and hitting the piano. In student interviews, the recital scene was pointed out to the respondents as one way in which Nan coped with pressure. Given this cue, students gave an appreciably greater number of "acting out" incidents as examples of coping. Nevertheless, feelings and moods were also common responses, just as they had been in the written questionnaire.

A potential solution to Nan's problems, the recital scene, is discomforting to almost everyone. It fulfills the wishes of many students without being acceptable to them. This scene is most frequently cited by students as the most liked and the least liked. It is also most often listed as the part of the program that students would change. Thirteen percent of the students felt that Nan did not solve her problem by walking out. Alternative endings suggested by the respondents most often included completing the piano recital, often with an apology. Older children wanted Nan to explain more about her feelings to her parents, the audience, or the piano teacher, either before or after the recital.

The respondents often advocated "talking it over." The students were asked to suggest what Nan's parents might do after the recital. Although more than half gave punitive responses (scolded or punished), a sizeable minority felt that positive discussion could take place. See Table 1 for the distribution of the responses to this question.

The fantasy sequences are integral to the "Pressure Makes Perfect" program; they illustrate a variety of reactions to

TABLE 1

STUDENTS' RESPONSES TO THE QUESTION:
"WHAT DO YOU THINK HER PARENTS
DID AFTER THE RECITAL?" (N=246)

Category	Percentage[a]
scolded her	33
punished her	23
parents felt bad	11
positive discussion	21
nothing	2
other	9

[a] Percentages may not total 100 due to rounding.

pressure and coping mechanisms. However, viewers often did not comprehend them. They were not always sure what was fantasy and what was reality; distinctions between the two became blurred. In addition, some parts of the program had inherent audio problems, reducing auditory comprehension and increasing confusion. Other parts of the program were visually indistinct on the television screen, resulting in additional comprehension problems. Better comprehension and accuracy in reporting these sequences was associated with better academic ability groups and higher SES students.

To determine the viewers' ability to discriminate between fantasy and reality as presented in the "Pressure Makes Perfect" program, students were asked to check whether specific scenes were real or fantasy, or whether they were not sure about that particular scene. Table 2 shows the results for that question and ranks the scenes according to their ambiguity. Some of these scenes require further explanation.

TABLE 2

REALITY-FANTASY DISCRIMINATION
OF SELECTED PARTS OF THE
"PRESSURE MAKES PERFECT" PROGRAM (N=245)

	Percentage[a]			
Scene	Real	Fantasy	Not Sure	Ambiguity Ranking
Cockroach on piano	23	68	8	3
Blanket over head	25	66	8	2
Walk out of recital	86	7	6	7
Mom yelling at recital	11	78	10	6
Playing piano at night	70	15	15	4
Smashing fingers in piano	39	41	20	1
Nan chopping food	74	12	13	5
Bumming around downtown	93	2	4	8

[a] Percentages may not total 100 due to rounding.

1) *Piano keyboard cover smashes her fingers* -- Students are completely confused about this scene, almost evenly divided as to its reality. The large number of "not sure" responses attests to the confusion. This scene occurs soon after the opening sequence comes into focus, and some of the difficulty may result from its proximity to the opening. It appears without warning, the first of the intercut fantasies; students may not be prepared for the possibility that fantasy sequences will appear.

Classroom discussion does not seem to reduce the confusion regarding this sequence. In fact, a significantly larger number of post-discussion respondents marked it as real than did students in the pre-discussion evaluations.

2) *Playing the piano under a blanket* -- About two-thirds of the students recognized this as fantasy; about 25% thought it was real; the rest were not sure. Even fewer students had any understanding of the scene's meaning and motivation (Table 3). Only 17% of the students caught the implication that Nan's mother wanted to take credit for the performance.

TABLE 3

RESPONSES TO THE QUESTION:
WHY DID NAN'S MOTHER PUT A
BLANKET OVER NAN'S HEAD?" (N=250)

Category	Percentage[a]
demonstrate playing while not looking at keys	9
not to see audience and get nervous	26
so not to see mother	2
so the audience couldn't see her	22
to seem like the mother playing	17
don't know	6
others and blank	17

[a] Percentages may not total 100 due to rounding.

On the other hand, almost half the students thought the blanket had something to do with Nan's not wanting to see the audience (scared of it) or the audience not being able to see who was playing (protection from it). Some viewers thought that the blanket was a way of showing Nan's musical ability--that she could play without looking at the keys.

Given the opportunity to ask the evaluator questions after the post-viewing interview, students most frequently wondered about the blanket sequence. Many students reported that they did not understand it (or as the data show, they did misunderstand it); other students remarked that they couldn't make out what was happening on the screen because of poor contrast, few close-ups, and no way of sequencing the actions.

3) *The cockroach on the piano* -- Slightly more than two-thirds of the respondents accurately perceived this as a fantasy. As a way of exploring this scene, one that stands out in the viewers' memory of the program, one of the two questionnaires had the question: "What was the cockroach about? What did it mean?" Most (54%) got the idea that the piano teacher was bugging her. However, 1 out of every 7 students made the effort to write that they didn't know what the cockroach was all about. Only 8% were able to report any notion of symbolism or escape fantasy; another 5% saw it as a release of her tension.

The higher SES groups were more aware of the symbolic nature of the bug. And in this case, the post-viewing discussion did seem to clarify the meaning. Pre-discussion groups were more likely than post-discussion groups to write "don't know."

4) *Playing the piano in the middle of the night and waking up her parents* -- Although 7 out of every 10 students thought this sequence was real, a large group (15%) fell into the "not sure" category. Asked about this scene in a free-response question on another form of the questionnaire, only 11% thought it was a fantasy sequence (see Table 4). The

TABLE 4

RESPONSES TO THE QUESTION:
"WHY DID NAN PLAY THE PIANO IN
IN THE MIDDLE OF THE NIGHT?" (N=274)

Category	Percentage[a]
to get back at parents	23
to relieve pressure	15
because she couldn't sleep	14
a dream or reaction	11
to practice, get ready	32
others	6

[a] Percentages may not total 100 due to rounding.

la[illegible] group (32%) thought it merely showed practice for the recital. Responses in the more reactive categories, getting back at parents and relieving pressure, were associated with higher SES and medium-ability students. Together, these two categories accounted for more than a third of the responses. If this scene was designed to show that Nan was able to "act out" against the parental pressure, then most viewers are not getting it. The reaction more often sees compliance to the demands of an upcoming recital.

The writer/director for "Pressure Makes Perfect" reports that this scene was written as a fantasy sequence, not as a real event. If this is the case, the scene is by far the most misperceived in the program. Its purposes need to be clarified so that students aren't caught in a trap of ambiguity by a teacher who only sees the scene in one way.

The many comprehension problems seem to be related to the use of fantasy sequences and their manner of presentation.

The students in schools from higher socio-economic areas and those in higher academic ability classrooms were much more accurate in their perception and reporting of these problem areas. None of the other demographic variables seem to interact with such regularity.

The problems are significant and require some attempt at a solution. At the end of the evaluation results for "Pressure Makes Perfect," some interpretations and suggestions are given.

Perception of characters

The two main characters, Nan and her mother, are contrasted by the students participating in the evaluation. Nan is seen as weak, confused, grouchy, and rebellious. The mother is strong, forceful, concerned, and proud. She is not completely positive, but is not seen as negatively as Nan. Both are seen in relatively black and white ways. Nan is more complex than her mother but is basically rebellious and therefore bad. A small number of students even suggested that she is emotionally disturbed. Others indicated that her rebelliousness is inappropriate and that she should strive to fulfill her parents' desires for her artistic success. The viewers perceive Nan's parents as wanting to be proud of her, wanting her to succeed as a pianist. They see Nan, on the other hand, as being an ungrateful daughter who is not willing to put up with the tedium of practice and undeserving of her parents' high hopes.

The students are rather moralistic about the relationship between Nan and her parents. As mentioned before, to many

Nan's only hope is to apologize for her outburst and try to talk through her self-made problems.

Racial characteristics of the actors (Nan and her family are black) and those of the viewers were not factors in the way the characters were perceived.

Other program and production concerns

The program includes a classroom discussion with Nan's teacher about career choices. Although this scene is real, the cockroach is introduced in this discussion and it precipitates the cockroach fantasy sequence. Students who were interviewed after the program while their fellow classmates were completing written questionnaires were asked for Nan's definition of a "junk person." Only 5 out of the more than 100 students interviewed were able to provide a reasonably accurate answer. Few heard, fewer understood anything at all about the "junk person." Teachers, too, reported either not hearing or not understanding this scene.

These students were also asked about the story Nan tells her teacher about Mr. Avakian, her piano teacher, turning into a cockroach. Almost half the students interviewed made a direct connection about the teacher bugging her. Many other students reported not hearing or not understanding this scene.

The appearance of Nan's father seems to get more reaction from adults than from students. He is not seen until the 12th minute, and then only for a short time. He reappears for the recital scene. Teachers and consortium members have remarked that his presence adds nothing (except to show that Nan has a two-parent home) and may distract from the Nan and her mother counterpoint. No real interest in the father is shown by the students viewing the program. His presence may be irrelevant, but, on the other hand, it doesn't seem to hurt anything.

Post-viewing discussion

The classroom discussion following the viewing of "Pressure Makes Perfect" averages slightly more than 11 minutes, about the same as most of the 8 programs field tested. The pattern of discussion, as revealed by the Classroom Discussion Profile (CDP) is different than most, however. As shown in Figures 2 and 3, the discussion about the program itself ("Program Only") remains consistently high and relatively stable (flat) over the entire course of the discussion. That this category should be high is no exception; that it remains high for the duration of classroom discussion is unusual. In most other CDP analyses for other programs involved in the field test, the "Program Only" discussion was initially very high but diminished over time to be replaced by "Others/Concepts" and/or "Alternatives." This was found to be true both for teachers and students.

For this program, teachers' discussion in the "Others/Concepts" area was almost as high as "Program Only" (means of 30.4% and 36.6%, respectively) and though "Others/Concepts" appears to increase over the course of the discussion, the change

FIGURE 2

PRESSURE -- TEACHER

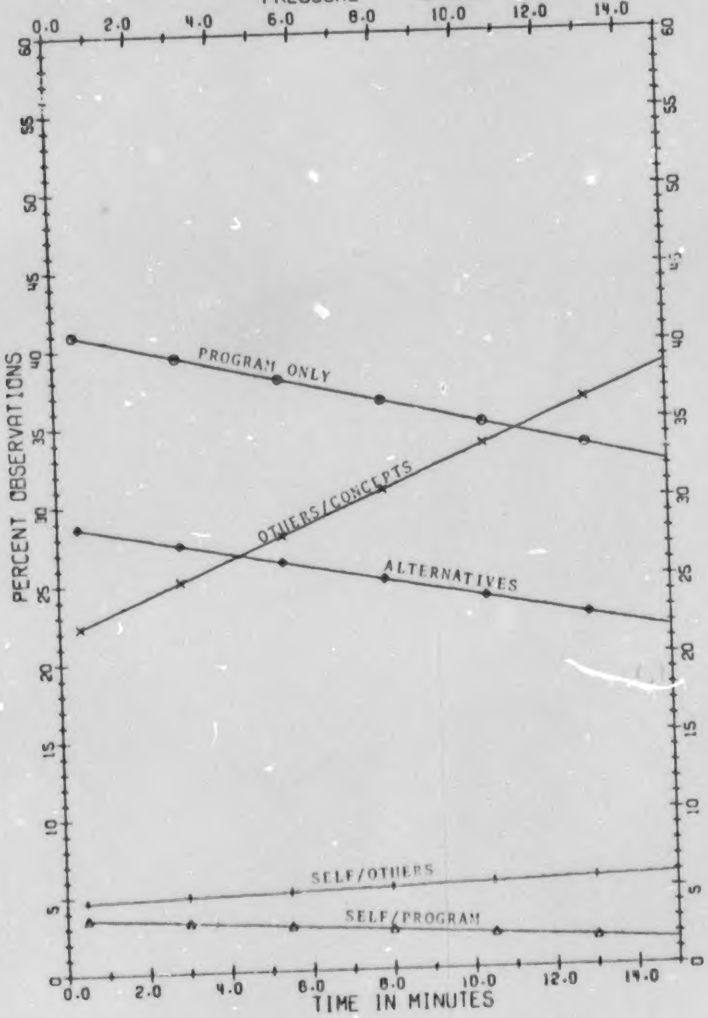
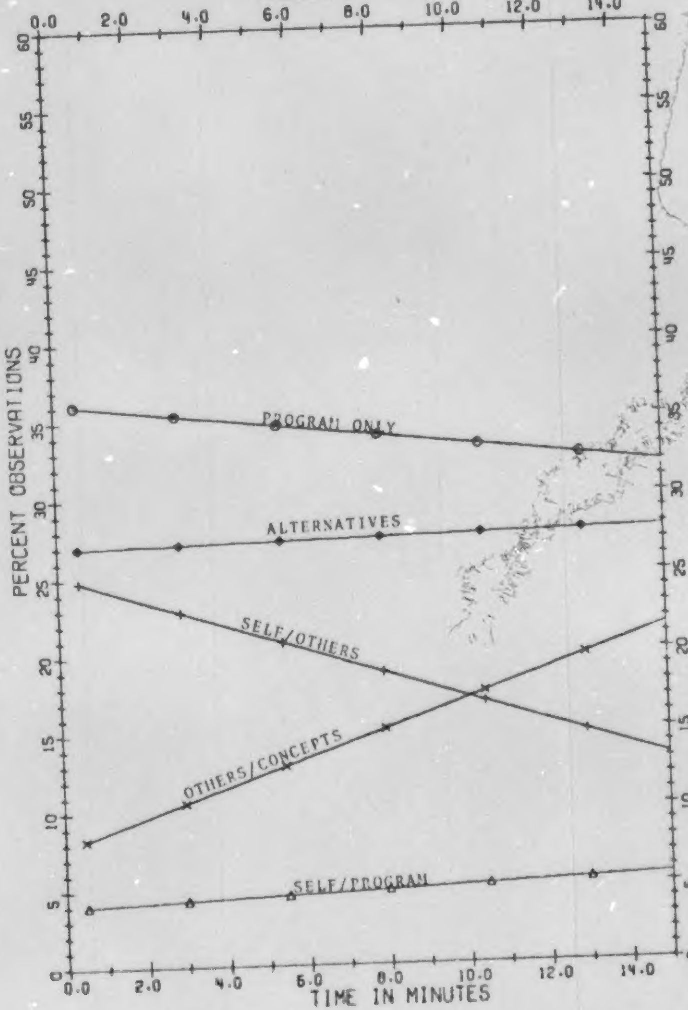


FIGURE 3

PRESSURE -- STUDENT



is not statistically significant. Teachers' "Alternatives" discussion was also high and stable over time. Teacher discussion that included mention of their own feelings and experience was practically nonexistent.

Student discussion reflects a different CDP configuration--there are significant changes over the discussion period. The students' discussion of their own experiences, "Self/Others," begins at a relatively high level; it significantly over time. It is replaced by the "Others/Concepts" category, which increases at a statistically significant rate. This interaction suggests that students begin the discussion with a lot of self-involvement, but as they see their teachers remaining in the abstract areas, they replace the "Self" with "Others/Concepts." A review of the running accounts of the discussion reveals that the students did include many of their own experiences in early discussion, especially in response to teacher questions along the line of "Did you ever have an experience like the ones in the program?" As time went on, the notion of pressure was the focus of the discussion; it was easily generalized from piano to sports and grades, and money. It was evident that pressure was a readily understood and quite meaningful topic for the students. Nevertheless, questions about the various fantasy scenes were repeatedly brought out by students and by teachers. The cockroach scene was a frequent point of discussion.

Several of the categories, at the base of Figures 2 and 3, are for practical purposes nonoccurring. The "Self/Program" category for this program is among the lowest for the eight programs evaluated. Those programs with little self-involvement seem to be those which can become personally sensitive--e.g., "Getting Closer," "Family Matters," and "Pressure Makes Perfect."

Teacher initiatives in the discussion were about average for the programs in the field testing. There were an average of 22.4 initiatives per class and 1.08 per 30-second period. The observers suggest that the discussions were more teacher-directed than student-directed, although no pronounced orientation was evident.

Evaluation conclusions and recommendations

The pressure concept comes through to students viewing the "Pressure Makes Perfect" program. It is an important issue to them and they discuss it intensely. The program is perceived to be about pressure to achieve (play, perform) and not primarily about parental pressure. The conflict between Nan and her mother does not overwhelm the program concept. Nevertheless, students and teachers do have problems with the program that may diminish its utility for the "Self Incorporated" series.

Taking the simplest items first--the long piano practice sequence causes audience attention to begin to wander. It could be shortened without any loss in the feelings of tedium that it generates.

There is an auditory comprehension problem in the classroom discussion about careers and piano teachers. The students and the teachers do not understand what is being said. If this scene is important to the program, it should be redone with clearer and slower speech. Since it does interact with the cockroach fantasy that follows from it, greater consideration should be given to modifications and a redo. (The Kafka reference doesn't seem to bother anyone and, in fact, many of the kids understood it.)

Another problem area is the opening sequence of the program--piano practice with gradual visual focus. One would think that a fuzzy visual opening would stimulate the viewer and cause him to watch intently to figure out what was happening. The attention data suggest that the opposite is true. Viewers seem to ignore the opening moments and wait for the picture to become sharp before paying close attention. In addition, this slow opening and its associated inattention may well interact with the initial fantasy sequence; it is the most ambiguous of the several that appear. Further discussions about the fantasy problems occur later in this report. Another possible problem with the opening section may arise when it is projected by film; teachers may be frantically attempting to correct what they mistakenly believe to be a focusing problem.

A significant comprehension problem arises from the fantasy sequences. Students (and teachers) become confused and often spend their discussion time determining if a scene is real or not. Teachers questioned the appropriateness of the fast-paced fantasy techniques used in the program.

It is possible that the fast movement back and forth from fantasy to reality may not work effectively with a large portion of the student audience. The production techniques used in the fantasy sequences may be too sophisticated for the target audience: the technique may not be part of the visual literacy or competence of this group. (It is worth remembering that this evaluation included more higher grade and older students than would normally be using "Self Incorporated.")

It may be worthwhile to reconsider the straightforward intercuts between fantasy and reality when creating programs for this age group. Flashback and flashforward may be more easily understood than fantasy intercuts. Increasing the distortion and including a large number of extreme closeups may better represent fantasy to these students. Musical or echo effects as well as filters could be used. Special effects commonly used on commercial television to represent movement between fantasy and reality might be more appropriate for this audience. Filmic conventions may not always transfer to the small screen. (Television techniques have not always worked on the big screen, either.) Perhaps there would be greater comprehension of the fantasy-reality transitions if the program had been evaluated and field tested as film, but the evaluation activities were all conducted using television. It does seem that an appropriate technique has to be found and used to permit the audience to distinguish, in retrospect, between fantasy and reality.

A different problem exists which may be more a sampling issue than one of production or comprehension. Greater understanding of and accuracy in reporting the events and fantasies in this program was strongly associated with higher socio-economic groups and among the higher academic achievement groups. This may speak of the difficulty of the program itself, or of the difficulty of obtaining an adequate sample. The evidence seems strong enough to warrant careful consideration of the sections that eventually will be redone to insure that lower SES groups and lesser-ability students will also understand the program. One final puzzling factor about the relationship of SES and academic ability to program comprehension --age or grade of the respondent was not usually associated with the amount of comprehension--remains to be explained.

Self INCORPORATED

agency for instructional television box a, bloomington, indiana, 47401

SUMMARY

WHAT'S WRONG WITH JONATHAN?

"What's Wrong With Jonathan?" is designed to encourage young people to recognize daily pressures and to provide them with opportunities for learning skills to deal with them.

This program was field tested in 29 classrooms in 5 sites. A total of 769 students participated.

Attention levels were high, and no specific scene or segment of the program could be isolated as weak in this area.

Jonathan is perceived either as a boy who had a bad day or as a bad boy who precipitated most of the minor catastrophes that befell him. This dichotomy is accentuated in the discussion. Classes that discussed the bad day concept dealt more with the choices, decisions, and coping skills necessary to adjust to such a day. In classes which treated Jonathan as a bad boy, discussion centered on Jonathan's personality and not on coping mechanisms.

The events of the program are well-received and understood. A variety of coping skills were generated by the viewers. This audience might not yet be ready for active teenage rebellion; they seek to talk out problems rather than aggressively confront them.

The opening and closing sequences are not especially well-acted --adults see Jonathan as a poor actor, children see the parents as stilted and weak. What's more, some viewers misperceive Jonathan as punished by being told to study. This is seen as a vindictive act and not as the last straw.

Recommendations for this program include a revision of the first and last scenes; other minor production problems are of little concern. The teacher's guide should also strengthen the "bad day" concept and play down the "bad boy" notion.

WHAT'S WRONG WITH JONATHAN?

Everyday pressures beset all of us, but can be especially vexing to adolescents. Rapid physical and emotional changes often interact with everyday events to cause extreme reactions. "What's Wrong With Jonathan?" is designed "to stimulate classroom discussion and learning opportunities that encourage young people to recognize daily pressures and to provide them with opportunities for learning skills to deal with them." Teachers who participated in the field testing of this program received the following synopsis of the program as part of the tentative teacher's guide material:

> The family's mood of happiness and pride in Jonathan's achievements, which have been honored at the Scout meeting they have just attended, is shattered as the family arrives home. In response to his mother's mild suggestion that he practice his spelling, he yells, "Get off my back, Mom, just get off my back," and runs upstairs to his room.
>
> "What's wrong with Jonathan?" his parents ask. What's wrong? We find out as Jonathan reviews his day through mental images and remembers: getting up late and being urged by his mom to hurry; being growled at by the bus driver and being late for class when the combination to his locker won't work; failing to make the first chair in band when he has been practicing

> the baritone really hard; being teased by older girls who admire his red hair and freckles; being bullied by a guy who wants to copy his paper when he thinks that copying is wrong; having to do chores when he has the chance to go fishing with his buddies; and of course the pressure of success at the Scout meeting.
>
> What's wrong with Jonathan? Nothing, really, except the everyday pressures with which a teenager must cope.

Student sample

"What's Wrong With Jonathan?" was field tested in 29 classrooms in 5 sites. The following consortium members and/or their associated agencies obtained classrooms, provided observers and collected the data for the program:

Oregon State Department of Education, Salem, Oregon
Bellevue Public Schools, Bellevue, Washington
Charlotte-Mecklenberg Public Schools, Charlotte, North Carolina
Tennessee State Board of Education and WSJK-TV, Knoxville, Tennessee
Iowa Educational Broadcasting Network, Des Moines, Iowa

The 29 classrooms included 769 students, almost evenly divided between girls and boys. The sample obtained for this program included students from ages 10 to 16 in grades 5 through 9. Twenty-four percent were 10 or 11, 32% were 12, 23% were 13, and 21% were 14 or older. Forty-five percent of the students were in the fifth and sixth grades, 25% in the seventh, 20% in the eighth, and 10% in the ninth. The student distribution for this program includes more older children than do most of the "Self Incorporated" program evaluations, a factor in children's perceptions of and reactions to the "What's Wrong With Jonathan?" program. (The relationship of age to student responses will be discussed in a later section.)

Academic abilities in the field tests ranged from low (7%), through average (55%), to above average (38%). Participating schools were located in rural areas (8%), suburbs (50%), urban sites (34%), and inner-city areas (8%). Socio-economic levels of the schools' populations indicated 3% from the lower class, 31% from the lower-middle class, 41% from the middle class, and 24% from the upper-middle class. In addition to being older, the sample also tended to be from more affluent suburban and urban areas, as are many school television audiences. Age was consistently associated with patterns of student response; however, the latter variables were not.

About 62% of the classes participating in this program evaluation were departmentalized; 28% of them were self-contained, and 10% of the classes involved team teaching. The departmentalized classes were usually in social studies, less often in health and language arts.

The sample was nonrepresentative in race as well as age; it was disproportionately white. Twenty-four classes were all white; one was all black in its student composition. Of the 769 participants, only 42 (5%) were black. Three other minority students were included in the sample.

This evaluation sample included more students who are older, white, and from more affluent homes than the student samples obtained for other "Self Incorporated" programs; nevertheless, a wide-ranging cross section was represented. When demographic factors are significantly related to student response to the program, the association will be reported. The disproportionate representation of specific variables occasionally makes interpretation of significant associations difficult. The results should be interpreted in light of the student sample from which the data were gathered, and may not be applicable to the entire population which will eventually use "Self Incorporated." However, there is not a strong indication that factors other than age consistently interacted with student response.

Attention

"What's Wrong With Jonathan?" elicited high student attention throughout the program (see Figure 1). The attention profile contains occasional sharp valleys that seem to be associated with the transition from one scene to another, serving as a tension release. No specific scene or segment of the program seems to have a problem holding attention.

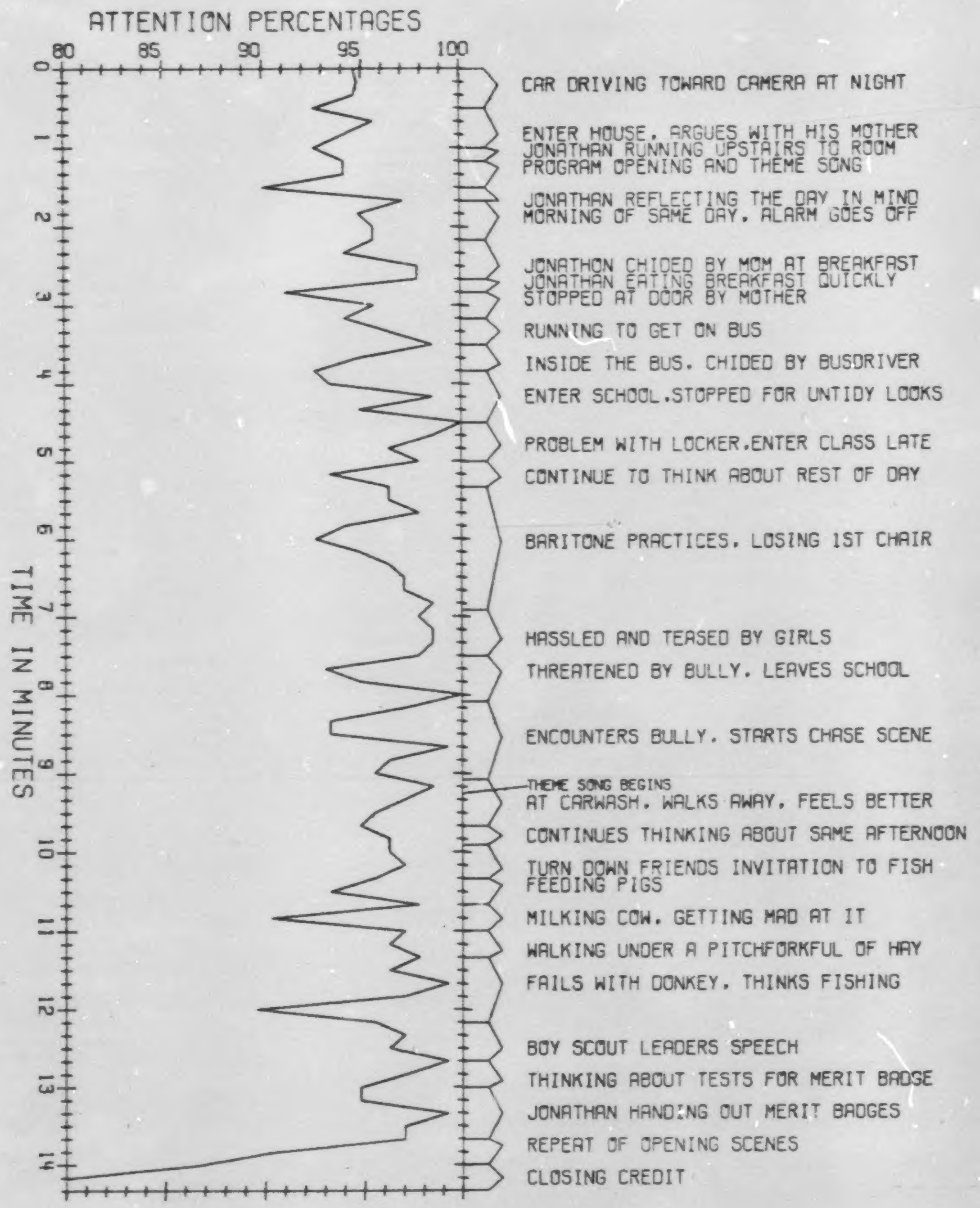
The average percentage of attention to "What's Wrong With Jonathan?" is 95.4, one of the highest of the "Self Incorporated" programs evaluated. There is no significant difference in the attention profile when it is analyzed by site, viewing on black and white vs. color television sets, or on other classroom demographic variables.

Concept comprehension

"What's Wrong With Jonathan?" is a program of segments strung together to show the feelings that a child might

FIGURE 1

WHATS WRONG WITH JONATHON - ATTN



develop after a day when almost everything went wrong. The viewer sees the day in a chain of flashbacks. What went wrong, why it went wrong, and how Jonathan reacted to the day's events was the subject of a student questionnaire administered to 620 student participants in the evaluation and of an open-ended interview conducted with other students.

Initially, the students were asked what the program was about. Responses tended to cluster around three factors. The first is a simple response of "it was about Jonathan" or a response which included a variant of the title (22%). A second type of response, usually from older students, centered on the notion that Jonathan had a "bad day" where everything went wrong. Some of these respondents included specifics of what happened to Jonathan. Age was statistically significant in this category, which included 31% of the answers.

The third area of answers identified Jonathan as a "boy with problems." This category, 37% of the responses, included the generic, "a boy who had problems," as well as mentions of specific problems that Jonathan had. Many of these answers indicated that students felt Jonathan's problems were self-made. Some did not see Jonathan as having a bad day, but rather thought he was a "bad boy"; that the problems were with his personality, his mood, or his approach to life. The large number of responses in this category raise the issue whether the minor catastrophes that befall Jonathan are in fact precipitated by him. This was not intended in the program's design, nor was it discerned in the limited pretesting of the questionnaire. Several of the questions on the questionnaire and interview forms obtained additional insights into this perception of Jonathan's character, but none had been specifically designed to explore this concept. Further information was extrapolated from the narrative account taken of the in-class discussions after students had viewed the program and is included in the section on the post-viewing discussions.

Students had no difficulty comprehending the events in the program; the everyday events were readily recalled and concisely stated. Asked "What got Jonathan in trouble in school?" students responded with as many as eight events, listing an average of approximately two specific instances of in-school events. The distribution of the responses to this question can be found in Table 1. Note that 10% of the respondents said that Jonathan himself caused the problems. Trouble after school was usually answered by a statement on the bully/chase sequence (72%).

TABLE 1

RESPONSES TO THE QUESTION:
"WHAT GOT JONATHAN INTO
TROUBLE IN SCHOOL?" (N=607)

Category	Percentage
running in hall	19
shirttails out	19
late for class	16
talks back to girls	16
the bully in math	13
himself	10
other	7

However, small but significant percentages of students answered "talking back to mother" (10%), "his chores" (8%), and his attitude or mood (5%).

A comparison of these scenes with those selected as most liked suggests that students were easily able to identify with the events of Jonathan's day. More than a third (37%) selected the sequence of the bully chasing Jonathan through the town and into the car wash. This was especially a favorite of boys. Another 25% selected a segment of Jonathan's chores around the farmyard; most frequently named was milking the cow. An additional 10% said they liked "all" of the program. The humor in these scenes obviously appeals to the students; many responded with mild laughter. Whether this humor serves to help students understand and identify with Jonathan's predicament is not known.

To further explore the program concept, students were asked about the reason for Jonathan's blow-up with his mother. The answers (see Table 2) indicated that the concept of everyday pressures does come across to this audience. Almost half of the respondents named pressures on Jonathan, whether general or specific, as reasons for Jonathan's "telling off" his mother. Specific pressures included a reference to mother as a causal agent and to specific events in the program, but, in general, specificity was missing. For these two categories the notion of mother and/or other people "bugging" him predominate. The "bad day" notion, without mention of pressures, continued to be suggested by students. The fact that 21% came up with an

TABLE 2

RESPONSES TO THE QUESTION: "WHY DID JONATHAN TELL HIS MOTHER TO LEAVE HIM ALONE?" (N=615)

Category	Percentage
pressure (general)	26
pressure (specific)	22
upset/mood	21
bad day	19
didn't want to study	9
other	3

aspect of his emotional state indicates that the "bad boy" concept was still held by a sizeable minority. Less than 10% said merely that Jonathan just didn't want to study spelling.

Identification with Jonathan's problems was not difficult for the students participating in this evaluation. Identifying with his ineffective action against his mother was not as ready. Respondents were asked what they could have done if they were in Jonathan's place and their mother told them to study spelling (see Table 3). The largest group, almost a third, would try to deal with the problem logically, by trying to explain what a lousy day it had been or by some alternative behavior (e.g., going to room and listen to music). This response was more common among the post-discussion students than among those who answered the questions immediately after viewing the program.

The second largest category was that of compliance--23% would listen to mother and do the required homework. This response was more frequent among the younger students. The prevalence of these two categories of student response is also

TABLE 3

RESPONSES TO THE QUESTION:
"WHAT WOULD YOU HAVE
DONE INSTEAD?" (N=596)

Category	Percentage	
compliance	23	
did homework		23
logical solution	32	
explain		17
cool off or alternatives		15
emotional solution	17	
laugh it off		5
walk away		12
aggressive solution	19	
talk back		5
same as Jonathan		14
other and don't know	9	

noted in the response to the parts of the program liked least. Jonathan's talking back and relationship with his parents was the most frequently cited least-liked aspect (15%). It was also the aspect most often cited to be changed (10%).

The aggressive and emotional solutions are both positively related to age; the older students are more likely than the younger students to answer the questions within these response categories. The emotional solutions can be passive-aggressive; the aggressive solutions are active.

The logical and compliance solutions totaled more than half the answers to this projective question. Answers suggest that most students would not want to cause trouble; they would prefer to talk it out rather than precipitate an argument. If these attitudes of passivity and compliance were found only in this program, one could possibly explain them as caused by a demographic aspect of the student sample. However, these attitudes of obeisance and compliance with parental authority are found in the field tests of many of the other "Self Incorporated" programs. Contrast this response with the argumentative solutions suggested by older respondents. It may be that these data tap an underlying trait of early adolescence. It is conceivable that the 11- and 12-year-olds and many 13-year-olds have not yet fully developed rebellious attitudes. These youths may still be socialized, not yet ready for the full fury of adolescence.

Certain aspects of the program seemed to make the respondents uncomfortable. None of them related directly to the concept of responding to everyday pressure (with the exception of "talking back to his mother"), but, for unknown reasons, the scout meeting was cited by a significant minority (11%) as the least-liked part of the program. Ten percent disliked the sequence in which the girls tease Jonathan in the hallway. This was more common after classroom discussion than before.

Perception of characters

No specific questions were asked regarding Jonathan's personality characteristics. His centrality to the story and the way that his actions speak for his character were the reasons for this omission. However, the "bad day-bad boy" notions do reflect students' perceptions of Jonathan's character. These will be explored fully in the section on post-viewing discussion.

Other program and production concerns

This program was viewed at a consortium meeting before field testing, and several of its aspects were suggested as potential problems. Many of these were included as questions on the student interview forms.

Although Jonathan takes a school bus to school in the morning, he is chased by the bully after school and we never see him getting home. This didn't bother any of the respondents. Many reported it as normal behavior for someone to take the bus to school and to walk home afterwards.

Adults at the consortium meeting wondered if children, especially those not in the band, would understand what "first chair" was. They needn't have worried; almost all respondents in the post-viewing interviews knew the meaning of the phrase.

Toward the end of the program, at the scout meeting, the screen is divided into quadrants. In each of the quadrants, a scene of Jonathan performing a task which earned him a merit badge appeared. Without probes, the respondents were able to report the meaning of the special effect and list the events in which Jonathan participated.

At the consortium meeting, the opening and closing scenes of "What's Wrong With Jonathan?" were criticized for the wooden acting of the young boy who played Jonathan. Whenever students would comment about these scenes, either on the questionnaire or during the interviews, it was the parents whose acting was criticized, never Jonathan. This again suggests that adults are not always accurate predictors of what children will like.

The opening and closing scenes do generate a major misunderstanding that causes many students to confuse the reason why Jonathan yells at his mother. Although this was discovered in the analysis of accounts of the in-class discussion, it will be developed here. In these scenes, Jonathan's mother tells the little sister to go to bed and she tells Jonathan that he has to study spelling. This is interpreted by many as punishment for Jonathan. The little sister is permitted to go to sleep; Jonathan, on the other hand, is required to stay up past his bedtime in order to study his spelling. Jonathan's outburst is thus seen by some as a reaction to unfair punishment, compounded by sibling rivalry.

Given the concern over the acting in these scenes and, more importantly, the misunderstanding generated by them, these scenes are good candidates for revisions.

Post-viewing discussion

The classroom discussions following the viewing of "What's Wrong With Jonathan?" differed in an important respect from usual post-viewing discussions. Some aspects did remain similar, however, and the teachers' behavior was essentially comparable to other programs. The largest segment of teacher discussion (35% of all teacher comments) centered on the program itself. As shown in Figure 2, this category decreases over time but this decrease is not statistically significant. The category shows a high, flat configuration. The two categories that reflect self-involvement were, for practical purposes, nonexistent. On the other hand, the teacher discussion in the more abstract and less personal area of "Others/Concepts" did increase significantly over time.

In contrast, students' discussion concerning the program alone decreased rapidly and significantly over the course of the 15-minute post-viewing period (see Figure 3). It begins very high and drops off to an unusually low point. Student behavior in the "Self/Others" category begins fairly high and remains high for the discussion period. (Figure 2 suggests an increase over time, but this change was not statistically significant.) Student self-involvement, although not comparatively high, was also noted for the "Self/Program" category. In each of these two categories, the percentage of student discussion was as high or higher than for any other "Self Incorporated" program. The "Self/Others" category included 26% of all student discussion behavior recorded, in comparison with 31% for the "Program Only" category.

Where the teachers' greatest increase came in "Others/Concepts," students changed most in "Self/Others." This emphasis on the self by students differs from the usual behavior noted in post-viewing discussion. Much more self-involvement is noticeable for this program than for other programs field tested. Teachers remained aloof; students quickly put

FIGURE 2

JONATHAN -- TEACHER

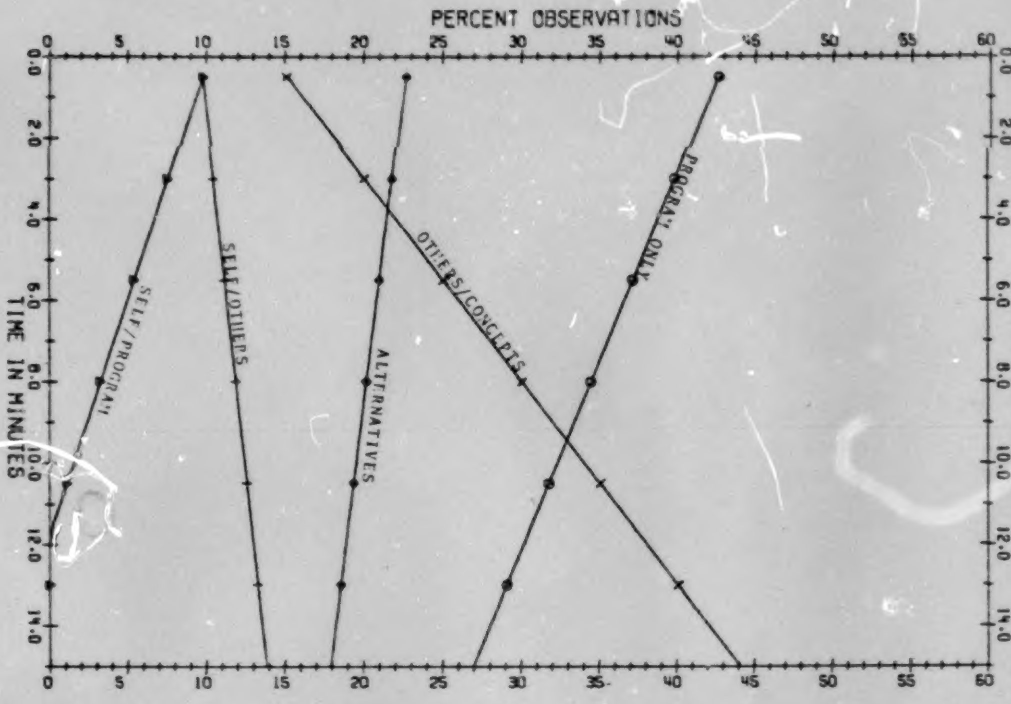
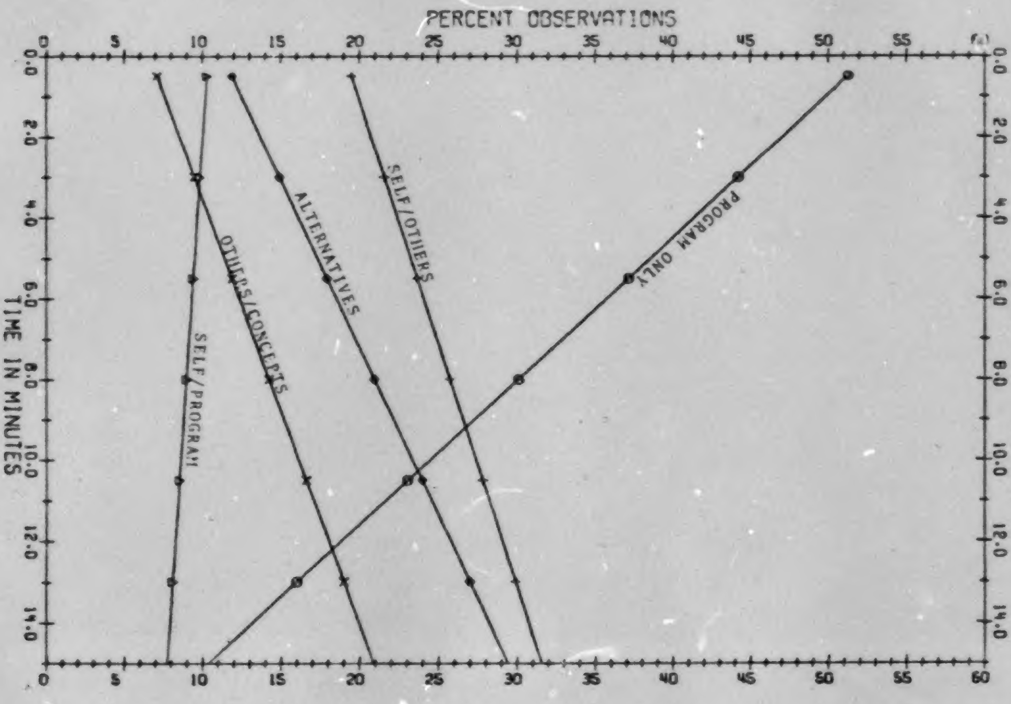


FIGURE 3

JONATHAN -- STUDENT



themselves into the discussion and remained in it. Discussions lasted an average of 13 minutes and were unusually student-dominated. Teachers, nevertheless, averaged 23.5 initiations for an average of almost one (.92) initiation per 30-second period.

An analysis of the narrative running account of the post-viewing discussion suggested that about a third of the classrooms treated Jonathan as a "bad boy," another third dealt with his having a "bad day," and the remaining third dealt with both factors. These perceptions affected the discussions. The classes selecting the "bad day" approach dealt more in the area of choices, decisions, and alternatives. These classes tended to talk about the coping skills necessary for adjusting to or modifying a day filled with minor catastrophes.

In classes which treated Jonathan as a "bad boy" who caused his own problems, discussions centered on the personality of the protagonist and the way he treated (or mistreated) those around him. Such classes did not consider coping skills, essentially ignoring them. Those classes attempting to include both viewpoints landed somewhere in the middle. Thus, those classrooms treating the program as intended by the designers dealt with coping mechanisms. In classes which saw Jonathan as having a flawed personality, discussions on his pathology prevailed.

Reluctance to deal with nonprogram material lead to shorter discussions, as would be expected.

Evaluation conclusions and recommendations

"What's Wrong With Jonathan?" appeals to students. They enjoy watching its humor, and its events are evidently familiar to these viewers. It commands consistently high attention and most students quickly grasped the impact of Jonathan's troubles. The audience for this program may not yet be ready for active teenage rebellion; they still tend to obey and respect their parents and seek to talk out problems rather than confront them aggressively.

Two problems seem to be important enough to consider changing some materials for "What's Wrong With Jonathan?" The opening and closing scenes are not well-acted--adults see Jonathan as a poor actor; children see the parents as stilted and weak. More important than aesthetic considerations is the possibility of misperceiving the cause of Jonathan's outburst. Even a few viewers who see Jonathan as unjustly punished for no apparent reason are too many. The program hinges on the incident with mother being the last straw, not a vindictive act. It should be clarified.

A second problem that can easily be rectified is the tendency for many students and teachers to see this program as being about a bad boy. It is actually about a boy having a bad day and works very effectively at that level. Treating Jonathan as a bad boy results in unproductive discussion. It should be emphasized in the teacher's guide that the purpose of the program is not to show a pathological individual, but rather the little, everyday incidents that build pressure toward an explosion.

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SUMMARY

GETTING CLOSER

"Getting Closer" was designed to help students understand that anxiety and concern about interacting with persons of the other sex are important and universal and to assist them in coping successfully with those feelings.

This program was field tested in 30 classrooms in 6 sites. There were 784 students involved.

Attention to "Getting Closer" was very high, 96%. Two sharp drops were obviously responses to program events that caused students to look at one another in reaction. The first is when Greg throws a football at Louie's door, the second is when Greg's sister catches him practicing for the dance.

For student viewers, this is a very successful program, although its moments of personal revelation and intimacy may cause discomfort and titters of recognition. Greg's shyness is seen as the central problem. The viewers note the numerous attempts to cope with interpersonal problems. They identified readily with the attributes of each of the four main characters.

Fantasy scenes caused almost no problems. Hugging Laura at football practice seems to have had a significant impact on the viewers. Students exhibited a sophisticated understanding of the death sequence and of the social functions of playing cards.

One production problem was a scene at the dance when another boy comments on the condition of Greg's shirt. The dialogue is inaudible and the visual contrast is not sharp; they interact and cause confusion.

Teachers find this a sensitive program and rate it difficult to handle in the classroom. It should not be one of the first programs used in the series.

Much of the discussion was spent generating alternative endings or options for the actors' behaviors. Post-viewing discussion was exceptionally long--an average of 15 minutes. Teacher behavior changes from "Program Only" to "Others/Concepts." The student discussion follows the same pattern only a few minutes later.

Recommendations for "Getting Closer" include changing the armpit scene, and having a word of encouragement for teachers in the guide to the effect that students find this program very appealing and enjoyable.

GETTING CLOSER

"Getting Closer" was designed "to stimulate classroom discussion and provide learning opportunities that help young people understand that feelings of anxiety and concern about interacting with persons of the other sex are important and universal--to assist them with coping successfully with those feelings." The "Self Incorporated" design team felt that skills of social interaction are particularly important for the target audience of early adolescents. It is during this period that changing girl/boy peer relationships lead to problems of communication and to ineffective social skills.

Teachers who participated in the evaluation of "Getting Closer" received, among other introductory materials, the following synopsis of the program:

> The program describes the effort of a pre-adolescent boy, Greg, to overcome his fears and to relate to a girl, Laura, he likes. As part of the growth process, Greg experiences anger at his friends and at himself. The use of fantasy and self-exhortation eventually lead the boy to make a first effort at social interaction with the girl he likes. Contrasted to this theme is the story of the boy's best friend, Louie, who has become "girl-crazy." Neither boy

has reached a mode of behavior that is self-enhancing, although Greg is beginning to move in that direction.

Student sample

"Getting Closer" was field tested in 30 classrooms in 6 sites. The following consortium members and/or their associated agencies obtained classrooms, provided observers, and collected data for this program:

Iowa Educational Broadcasting Network, Des Moines, Iowa
The Missouri State Department of Elementary and Secondary Education and KETC-TV, St. Louis, Missouri
Southern Illinois Instructional Television Association, Carbondale, Illinois
State Department of Education, Augusta, Maine
Massachusetts Educational Television, State Department of Education, Boston, Massachusetts
Pennsylvania State Department of Education, Harrisburg, Pennsylvania

The 30 classrooms included 784 students, with slightly more girls than boys present. The sample includes students ages 11 (12%), 12 (29%), 13 (40%), and 14 and above (19%). They were almost evenly divided among the 3 grades that comprise the primary target audience for the "Self Incorporated" series--30% in grade six, 35% in grade seven, and 35% in the eighth grade.

The classes were composed primarily of students with average academic ability (56%) and academically above average students (37%). Only 7% of the sample were from classes rated below average in academic ability. No classes from inner-city areas participated. Thirty-one percent of the classes were from rural areas; 46% suburban areas, and 23% from urban areas not considered to be the inner city. The socio-economic levels of the schools' populations were also noted. Those classrooms involved in the field testing of "Getting Closer" included 8% from lower socio-economic areas, 44% from lower-middle SES groups, 37% from middle, and 11% upper-middle.

About two-thirds of the participating classrooms were departmentalized and most of those were in social studies or language arts. Five classes (17%) involved team teaching and 5 more were self-contained. Nineteen of the 30 classes had all white student populations. Only 37 minority students were involved in the field testing of "Getting Closer"; 23 of them were black.

Although the sample obtained for the field testing of "Getting Closer" was disproportionately white and underrepresents the lower ability and inner city students, it does provide a large segment of the eventual television audience for "Self Incorporated" programs. The data reported in the following sections are based on the sample obtained by the participating agencies and just described. Although the conclusions based on the evaluation conducted with these students may have relevance for all groups viewing "Getting Closer," they are based on this sample and must necessarily reflect the nonrepresentativeness of it.

Attention

"Getting Closer" elicited a high, fairly regular attention rate from the participating students. There are two sharp drops in attention that related to specific events in the program (see Figure 1). The first is when Greg throws his football at Louie's door in anger and frustration. This gets a startled reaction from the audience and serves as a transition to the next segment. Students react and look at one another immediately after Greg throws the football.

The second specific drop in eye contact occurs during a scene in which Greg practices dancing in front of a mirror, and his reverie is disturbed by his little sister. Viewers respond with laughter and knowing looks at each other. For this program, as well as for "Trying Times," there are occasional scenes when personal recognition elicits nervous laughter or nods of assent. Students often appear anxious when familiar, though highly intimate, events appear on the screen.

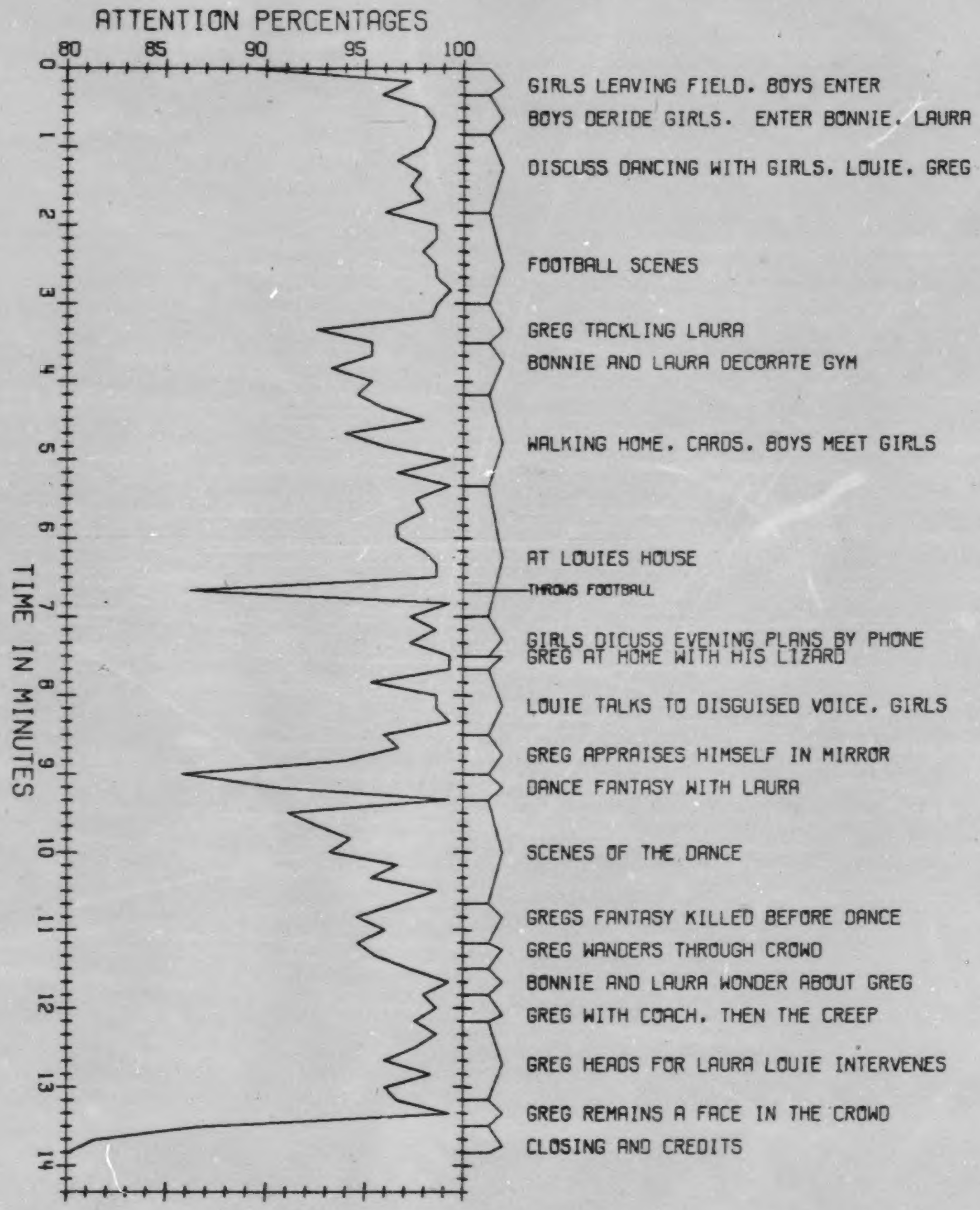
The average attention rate for "Getting Closer" is 96.1, the highest of the 8 programs field tested. For this program, 2 demographic variables were associated with higher attention rates: higher socio-economic groups and higher academic ability classes. These differences are statistically significant although they are, for practical purposes, not a cause for concern. The mean attention percentages for each group are all well above 90%.

Concept comprehension

This program was presented in its rough cut form to the consortium before field testing. Reactions from consortium members suggested that this program raised sensitive issues

FIGURE 1

GETTING CLOSER - ATTENTION PROF



(at least to adults) and should be carefully examined during the major evaluation phase of the project. Two extensive questionnaires were prepared, each with 11 questions, most of them open-ended. The interview form included 13 questions. Student comprehension was examined for the overall concept, the coping mechanisms used by the major characters, and specific events in the program.

In response to the rather global question, "What was the program about?," a third of the students specified the concept of "girl-boy relationships" (see Table 1). Other predominant responses included one or more incidents from the program's plot (25%) and personality traits of the major characters (18%). In the latter response, most often cited was Greg's shyness, a trait that reappeared regularly. Some of the more sophisticated answers (e.g., expressing feelings and problems of teens) were positively related to higher socio-economic groups. Students in these categories demonstrated a broad perception of the program

TABLE 1

RESPONSES TO THE QUESTION: "WHAT WAS THIS PROGRAM ABOUT?" (N=665)

Category	Percentage[a]
boy-girl relationship	33
problems of teens	8
expressing feelings	11
plot description	25
personality characteristics	18
other	4

[a] Percentages do not total 100 due to rounding.

concept, but almost all students seemed to understand what the program concept involved.

Although Greg is the major protagonist in "Getting Closer," each of the four main characters were perceived by the students to have a strong individual identity. Personality traits rather than behavior are frequently suggested as answers to questions. The personalities of the characters will be discussed at length in a later section; however, Greg's shyness will be a factor in almost any area considered in this evaluation.

Two questions, one on each form, asked about the problem Greg seemed to be having. The more general question, "What do you think Greg's problem was?," elicited the notion of his shyness from 76% of the respondents. Many of the others felt that his problem was not knowing how to dance (9%) or being inarticulate or afraid (13%). Almost identical responses were obtained from the other question, "Why do you think Greg had such a hard time getting to be friends with Laura?" To this question, 73% of the students answered that Greg's difficulty was his shyness.

Each of these two questions was followed by additional questions seeking solutions for the perceived problem. In the first instance, students were asked to recall ways Greg attempted to cope with his difficulties. The question elicited some specific skills and behaviors as ways in which Greg dealt with his problem (see Table 2). One of the most frequent responses dealt with the variety of avoidance responses Greg exhibited (22%), and an additional 10% mentioned Greg's use of fantasy as a way of coping. Many students seemed to have perceived the subtleties of Greg's behavior and were able to identify the wide range of coping mechanisms presented in the "Getting Closer" program.

TABLE 2

STUDENT RECALL OF WAYS
GREG ATTEMPTED TO COPE
WITH HIS PROBLEM (N=343)

Category	Percentage
learned to dance	17
asked Laura to dance	23
faced up to his problem	21
stalling and excuses	22
fantasy and imagination	10
other	7

These students were asked a second follow-up question, "Was Greg successful in coping with his problem?" Seventy-eight percent said no, 16% said yes, and 6% maybe. The "yes" response seems to imply that if Greg's solution was some action (i.e., asking Laura to dance), then in fact he was successful (i.e., he did ask her). On the other hand, the predominant "no" response indicated that a successful outcome had to have Laura actually dancing with Greg, the act of completion desired by many students in the audience. This notion receives support from the 21% of the students who said that the part of the "Getting Closer" program they would change was the last scene where Laura and Greg do not get to dance. The viewers want some closure. The program leaves them unsatisfied and ready for a discussion.

For those students who were asked about Greg's getting to be friends with Laura, the follow-up question called for them to suggest a solution rather than recalling what Greg had done. In this case most of the students provided general recommendations, e.g., overcome shyness (22%), be more social (37%), talk more (42%). A small number of students (7%) suggested the unique response of "working through mutual friends," an action that was attempted by other characters in the program, but not by Greg. The most frequent response (42%) was for Greg to talk, to begin to open up. Other answers also related to the concept of social communication. It seems evident that if students see lack of interpersonal skills as the problem posed by this program, they also see interpersonal communication as the potential solution. The viewers are focusing on and responding to this program well within the intentions of the program design team.

Another question, dealing more with the motivation for Greg's behavior than with his attempts to deal with his problems, asked why he hesitated about going to the dance. Half the students reported his inability to dance as the cause; another 15% said his shyness. However, 27% thought that Greg was afraid of being rejected by Laura or being made to feel foolish. Again it seems that the richness of Greg's problem was identified by a significant portion of the respondents. Greg's problems are universal for students in the target audience; all facets of his fumbling attempts to deal with his social ineffectiveness are picked up by some of the viewers at some time. However, it took a number of questions, all essentially dealing with the same issues--Greg's problem and how to overcome it--to illustrate the varieties of understanding exhibited by the audience. The most simplistic view of the program holds that Greg is a shy boy who is trying to screw up the courage to ask a girl to dance. But many students see, and respond to, the numerous ways he tries to grapple with his lack of interpersonal skills.

A young man is the central character of this program. Analyses of the data do not indicate any consistent response pattern for either sex. However, the evaluation did ask questions seeking to elicit any differences in perception that might be related to the respondent's sex. If Greg's problem was shyness and his inability to dance, what kind of problems did the girls have? The students were asked if the girls had the same problems as the boys. They were divided on this issue; 45% said yes, 55% said no. There was no difference in the response when analyzed by sex category. The girls' problems, according to these respondents, were most often those arising from a passive role. Almost three-quarters of the students indicated that the girls' problems involved getting the boys to pay attention to them or getting the boys to ask them to dance. The traditional social roles seem fairly well established for these students, even in the liberated 1970s.

Some of the specific events in "Getting Closer," especially the fantasy sequences, were further examined in this evaluation. For instance, Greg imagines that he is hugging Laura in a romantic fantasy at football practice. What did the students think that scene meant? Only 10% of the students reported the concept of a physical relationship (see Table 3).

TABLE 3

RESPONSES TO THE QUESTION:
"WHAT WAS GREG THINKING ABOUT WHEN
HE IMAGINED HE WAS HUGGING LAURA
INSTEAD OF TACKLING THE DUMMY?" (N=265)

Category	Percentage
physical relationship	10
reaction to Louie's taunts	17
liking Laura	33
the dance	6
"getting together"	15
love	12
other	7

Another 15% were more oblique and said something about Greg and Laura "getting together" or "being together." For a large segment of the students, hugging Laura was a reflection of Greg's liking her (33%) or being in love. This fantasy sequence of hugging at football practice was mentioned by 17% of the students as their favorite scene, by 13% as their least favorite, and by 6% as the scene that should be changed. It seems to have had an impact on the viewers.

Another fantasy sequence dealt with Greg imagining himself dead and having his death announced at the dance. Almost all students perceive some reasonable motivation for his fantasy and are able to interpret it in relation to the social problems Greg faced (see Table 4). That this scene was fantasy needed no explanation; its interpretation caused no problem.

TABLE 4

RESPONSES TO THE QUESTION:
"WHY DO YOU THINK GREG
IMAGINED HIMSELF DEAD?" (N=392)

Category	Percentage[a]
felt sorry for himself	12
to elicit Laura's sympathy	34
to test Laura's reaction	16
to elicit sympathy from others	26
positive aspect of fantasy	7
other	4

[a] Percentages do not total 100 due to rounding.

The playing cards elicited some interesting comments. Louie's deck of cards with scantily dressed women on the back appears as a theme of Louie's maturing personality. They elicit smiles of recognition in almost every classroom. The respondents were asked why the boys preferred to look at Louie's cards at the dance rather than interact with the real girls around them. About half the students responded with the obvious--because they were better looking, more developed, etc. An additional 17% said because they had no clothes on. However, 16% did suggest that the cards serve a useful social function for certain boys, especially those who are shy or inexperienced with girls. The students who gave this response were usually among the older students, from higher SES groups, and likely to be girls rather than boys.

The concept of anxiety in interpersonal relationships was readily identified and well understood by the students who viewed "Getting Closer." It was thought to be a highly salient issue for them. The importance of the problems shown in "Getting Closer" was examined by two complementary questions. Some students were asked an impersonally worded question about the importance of social relationships; other students were asked in a personally worded question. As Tables 5a and 5b show, more students were willing to report that the problem was salient if asked impersonally than if asked in a personal way. They report that the issues are important for most students their age, but do not bother them personally very much. That the "Getting Closer" program hit home with these students was also evident from the response to another question. Students were asked if this program was designed for their grade or a grade above or below theirs. Overwhelmingly (83%), students in the sixth, seventh, and eighth grades replied that it was for their grade.

TABLE 5a

RESPONSES TO THE IMPERSONAL QUESTION:
"ARE THE PROBLEMS OF DEALING
WITH THE OPPOSITE SEX IMPORTANT
TO YOU AND YOUR FRIENDS?" (N=382)

Category	Percentage[a]
very important	55
not too important	39
not important at all	5

[a] Percentages do not total 100 due to rounding.

TABLE 5b

RESPONSES TO THE PERSONAL QUESTION: "DO YOU HAVE STRONG FEELINGS ABOUT THE ISSUES IN THE PROGRAM?" (N=272)

Category	Percentage
bother me a lot	11
bother me a little	35
do not bother me at all	54

Perception of characters

As noted above, each of the four main characters came through as individuals. Each was different and had their own problems, behaviors, and personality characteristics. On one of the two questionnaires, students were asked to "describe the kids in the program." The descriptions were categorized either as physical characteristics of the person, or as personality characteristics, or as aspects of their social behavior. Table 6 illustrates how each character was perceived in these three descriptive trait categories. Bonnie's personality is described very positively although she has some physical problems (too tall, ugly) and few social skills. Louie was the most socially sophisticated of the four, having a lively personality to go along with his interpersonal ability. A few students thought he was fat. Laura was cute, had some social graces, but, most of all, had a "mature" personality. Greg is almost always characterized as "shy."

TABLE 6

STUDENT PERCEPTION OF THE MAJOR CHARACTERS BY PERCENTAGE OF DESCRIPTIVE TRAIT CATEGORY (N=396)

Trait Category	Character			
	Bonnie	Greg	Laura	Louie
Physical	26	7	21	13
Personality	60	84	54	43
Social	14	9	25	44

On the other questionnaire and in the interviews, students were asked who of the four was the "most grown-up." There is no question that the two girls was seen as more mature. On the question, 36% checked Laura and 28% checked Bonnie. In the interview, the two girls were paired against one another; the results were much closer. Among the boys, 17% selected Louie and 14%, Greg. When paired in the interview, Greg received more votes than Louie. It is interesting that those who selected Louie as the most mature, in either the interview or questionnaire, usually expressed a strong conviction about their choice. Louie's maturity was never in doubt for a significant minority of both boys and girls. He "knew how to handle girls." Even in the post-viewing classroom discussion, students continued to express jealousy of Louie's social skills.

In contrast to Greg, Bonnie (Ostrich) was presented as having physical characteristics, rather than a shy personality, that made social interactions difficult. Viewers asked to name

Bonnie's problem most often responded with physical characteristics--tall, ugly, shining glasses (37%). Others suggested that her problem related to being called names (14%) or to her liking Louie (18%). Many more thought that her problem was shyness and fear of rejection (23%). In the interviews, the problems of Laura and Bonnie were compared. Both had shyness named as their major problem; the only difference was Bonnie's problems of physical size and her glasses. Many students suggested that she could improve her appearance, and several noted that she had taken off her glasses at the dance.

Personality factors play a greater role in this program than in most of the others in the "Self Incorporated" series. The characters may at times represent the extremes of their attributed traits, but they are all recognizable by the viewers. Greg's shyness is the major problem; how he attempts to handle it is the program.

Other program and production concerns

As a result of consortium reactions to this program before field testing, several minor production changes were made. There remained additional questions about specific scenes. Although the technical quality of the videotapes used for the evaluation left something to be desired--dubbed from a first answer print--they provided overall more than adequate picture and sound. One scene was thought to be not clearly seen nor its dialogue understood. At the dance in the school gymnasium, a boy passes Greg, lifts up his shirtsleeve, and makes a remark about sweatstains on the armpits. The visual contrast is not great and the mumbled words were lost in the musical background. In the interview, students were asked indirectly about this sequence. Almost three-fourths reported not hearing or not understanding the audio portion of this scene. Most of those who heard it seemed to have misunderstood it; they thought it had something to do with Greg's being too dressed up, or that his shirt was too large. Teachers and observers both report that the students hear a mumble, know that it's funny, and react appropriately. Nevertheless, the students themselves are not able to respond accurately about this scene.

Students also report occasional scenes, events, actions, and people that do not seem realistic to them. None of these are noted with much frequency, but they do indicate the attention to detail paid by the viewers. Parts of the program that were not "real" included: boys listening to records, dancing too close, field hockey, the football coach, and the band. None of these items had any effect on students' comprehension of "Getting Closer."

Teachers' reactions to this program are unusual and need special mention. Ratings given by the classroom teachers who participated in the evaluations of "Self Incorporated" programs indicate that students liked "Getting Closer" to a greater degree than teachers using any of the other seven programs evaluated. However, the teachers also report that their students were less comfortable discussing this program than others in the series and that this was the least successful lesson overall. This suggests that "Getting Closer" should not be one of the first programs shown to classes. Teachers may need time to establish a good working relationship with their students.

Observer reports noted that "Getting Closer" teachers were more tense (rather than relaxed) and more critical of students (rather than supportive) in classroom discussion than for any other program. This is surprising since 50% of these teachers had previewed the program before using it in the classroom and were better prepared for "Getting Closer" than for other programs.

It seems that teachers (or perhaps teachers and students) have problems with the program's specific intimate events or the program's concept or issues. A competing hypothesis could consider the characteristics of the sample classrooms participating in this evaluation.

Post-viewing discussion

The classroom discussion following the viewing of "Getting Closer" is considerably longer than those of any other program evaluated. The mean length of discussion was 18 minutes; in comparison, the average for the other 7 programs was 12.3 minutes. The data do not show 2 or 3 excessively long discussions affecting the mean; most of the discussions range between 16 and 20 minutes. Given this long discussion period, the number of teacher initiations is relatively low, averaging 29.3 per classroom and 0.92 per 30-second period.

The Classroom Discussion Profile (CDP) shows a great deal of movement between categories during the course of the discussion. Teachers' discussion behavior changes from the "Program Only" category to the "Others/Concepts" category (Figure 2). This change from one to the other is almost a mirror image. Each accounts for about a third of teachers' discussion behavior, and the transfer between the categories is rather sharp and statistically significant. Discussion of alternatives is essentially flat, although there is a mild but statistically significant rise over time (Figure 2). It accounts for 25% of the teachers' discussion. Teachers did not involve themselves personally in the discussion. Together, the 2 categories relating to self account for less than 9% of the teacher discussion time.

Students' discussion behavior (Figure 3) showed the same sharp switch in categories, although the change takes place later in the discussion period, almost as if student discussion lags a few minutes behind the teachers' discussion. Changes in both the "Program Only" category and "Others/Concepts" category are statistically significant. It is interesting to note that the student discussion of the abstract, "Others/Concepts," is scarce at the beginning of the discussion. The students are very much involved in the program and in what the characters in the program could do to change their condition when it ended. It is only a few minutes after the discussion begins that the students are able to remove themselves from the program and deal with the concept.

FIGURE 2

GETTING CLOSER-TEACHER

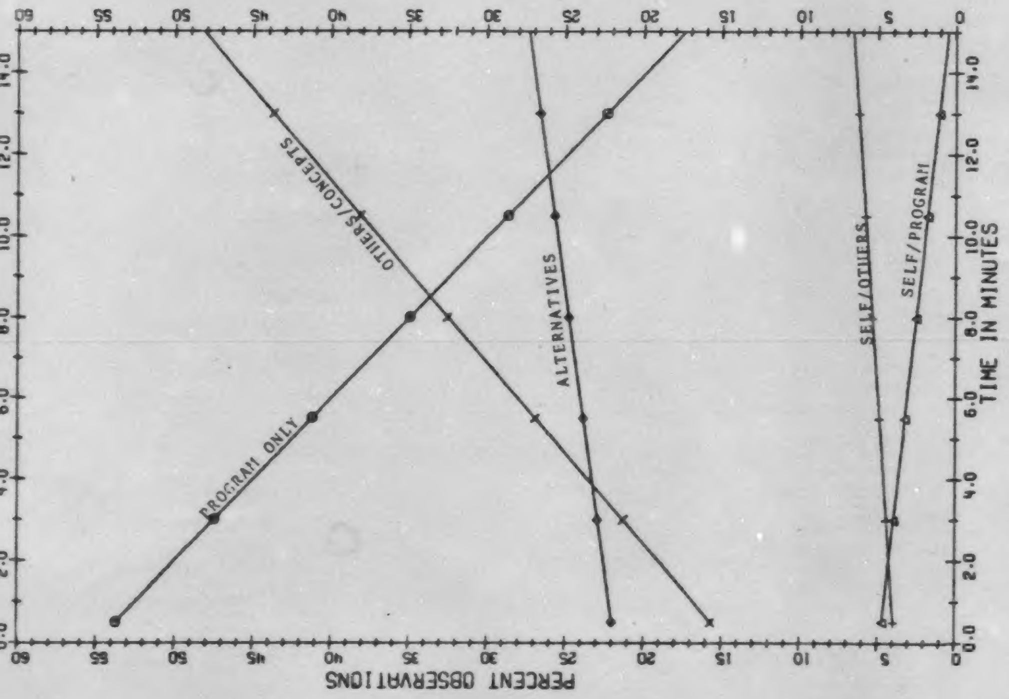
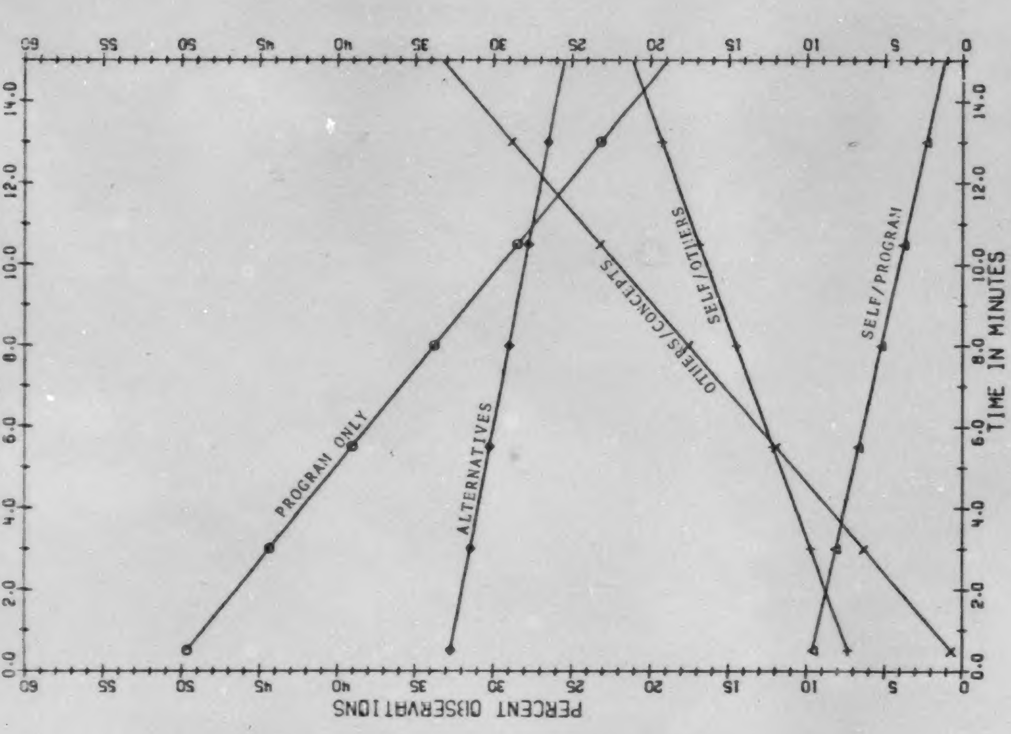


FIGURE 3

GETTING CLOSER-STUDENT



Students' self-involvement in the discussion is not great. Although they do relate their own experiences and feelings and the "Self/Others" category increases significantly over time, it comprises only 14% of the students' discussion time.

The category dealing with the various choices and decisions that could be made about the program and the issues raised by it includes a large portion of the student discussion. About 30% of the student discussion time involves the "Alternatives" category. A review of the narrative running accounts suggests that many of these discussions concerned alternative endings for the program and options for changing the behavior of the 4 main characters. Although it remains high, the "Alternatives" category does decrease significantly over the course of the discussion. Such a decrease is an exception to the general tendency of the "Alternatives" category to increase over time for most other programs.

Evaluation conclusions and recommendations

From an adult's vantage point, "Getting Closer" may be one of the "sensitive" programs in the "Self Incorporated" series. From the students' vantage point, it is one of the most exciting. It generates extensive discussion, extremely high attention, and sophisticated understanding of the concepts presented. The students viewing this program were able to perceive the wide range of coping mechanisms illustrated by the four main characters. They identified readily with the various attributes and traits of these children. For students, it is a very successful program, although its moments of personal revelation and intimacy may cause discomfort and titters of recognition.

Teachers, on their part, may find the subject matter, or the direct manner in which it is handled, to be uncomfortable. Teachers should be made aware of the very positive student reception as a way of reducing their reluctance to deal effectively with this program. This program should not be used early in the series. Teachers need time to establish the rapport with their students that the sensitive characteristics of this program would require.

One production aspect, easily improved, is the scene at the dance when Greg meets another boy who comments on the condition of Greg's armpits. Changes in the audio, to increase the viewers' comprehension, should be relatively easy to make. Perhaps boosting the contrast in the video would help viewers understand the sequence and make the underarm stains more readily perceived. This scene is not integral to students' understanding of the essential program material, but its improvement would be an asset to the program.

SUMMARY

NO TRESPASSING

"No Trespassing" is designed to stimulate discussion about an individual's need for privacy and to help young people cope with their feelings when they are denied opportunities for privacy.

This program was field tested in 32 classrooms in 6 sites. A total of 798 students participated in this evaluation project.

"No Trespassing" elicited a high and consistent rate of attention. No particular scenes or events significantly reduced this attention level.

Viewers perceived a variety of privacy problems illustrated in this program. They perceived Alex's attempt to deal with his problems as inadequate and were able to generate an expanded list of options for resolving specific privacy issues. Different coping mechanisms were created for resolving Alex's problems with each of his protagonists.

The opening scene is confusing. It seems to have no context for the action and is reported to be too long. However, this scene does not confuse or detract from the program.

Privacy is a salient issue in the lives of the viewers. The problems that were important to Alex were also important to the students, e.g., a place to be alone. That the actors were black had no effect on student reaction.

Post-viewing discussion was heavily teacher directed, probably because of the teachers' inexperience with television. "Program Only" discussion was flat and remained high for the entire discussion period. Students were very much personally involved in the discussion and report numerous personal experiences.

Recommendations for "No Trespassing" include limited modification of the long chase scene in the beginning.

NO TRESPASSING

"No Trespassing" was included in the "Self Incorporated" series because the need for privacy, for security of one's belongings, and for time to be alone are important, especially to young teenagers. The program was designed "to stimulate discussion about an individual's need for privacy, and to help young people cope with their feelings when they are denied opportunities for privacy."

Teachers who participated in the field testing of "No Trespassing" received, among other materials, the following synopsis of the program:

> In "No Trespassing" three boys find an abandoned house which appeals to their imagination. They are chased away by an adult, but one of the boys later returns to fix up the house. This fellow has had a series of run-ins with his family over his brother and sisters not respecting his possessions and over his mother's concerns about his actions. Needing a place to escape to the boy returns to the empty house to make it his place. His friends, however, discover him in the house and decide to raid it just when privacy seems attainable.

Student sample

"No Trespassing" was field tested in 32 classrooms in 6 sites. The following consortium members and/or their associated agencies obtained the classrooms, provided observers, and collected the data for the program:

- WVIZ-TV, Cleveland, Ohio
- Tennessee State Board of Education and WSJK-TV, Knoxville, Tennessee
- Southern Illinois Instructional Television Association, Carbondale, Illinois
- Massachusetts Educational Television, Boston, Massachusetts
- Pinellas County Public Schools, Clearwater, Florida
- Toledo Public Schools and WGTE-TV, Toledo, Ohio

The 32 classrooms included 798 students, with slightly more girls than boys. The students ranged from ages 11 through 16; 19% were 11, 35% were 12, 25% were 13, and 21% were 14 or older. The largest group of students was in the fifth and sixth grades (44%); of the remainder, 31% were in the seventh grade, 16% were in the eighth grade, and 9% were in the ninth grade.

Most of the classes (68%) were rated average in academic ability; 13% were considered below average and 19% were above average in academic ability. The majority of the students (61%) attended schools drawing from middle level socio-economic groups; 16% were from low, 10% were from lower-middle, and 13% were from upper-middle socio-economic levels. Nearly half the classes participating (46%) were from suburban areas. Approximately 19% of the schools were rural, 22% were urban, and 13% were located in the inner city.

A fourth of the viewers were in self-contained classrooms; 16% of the classes had team teaching, and 59% were departmentalized, mainly in health and social studies. Nineteen of the 32 classes were all white and two more were all black. The remaining classrooms were composed of white, black, and Spanish-surnamed students. Of the 798 students, 115 (14%) were black and 16 were Spanish-surnamed (2%); therefore, the total student sample was 84% white and 16% minority groups.

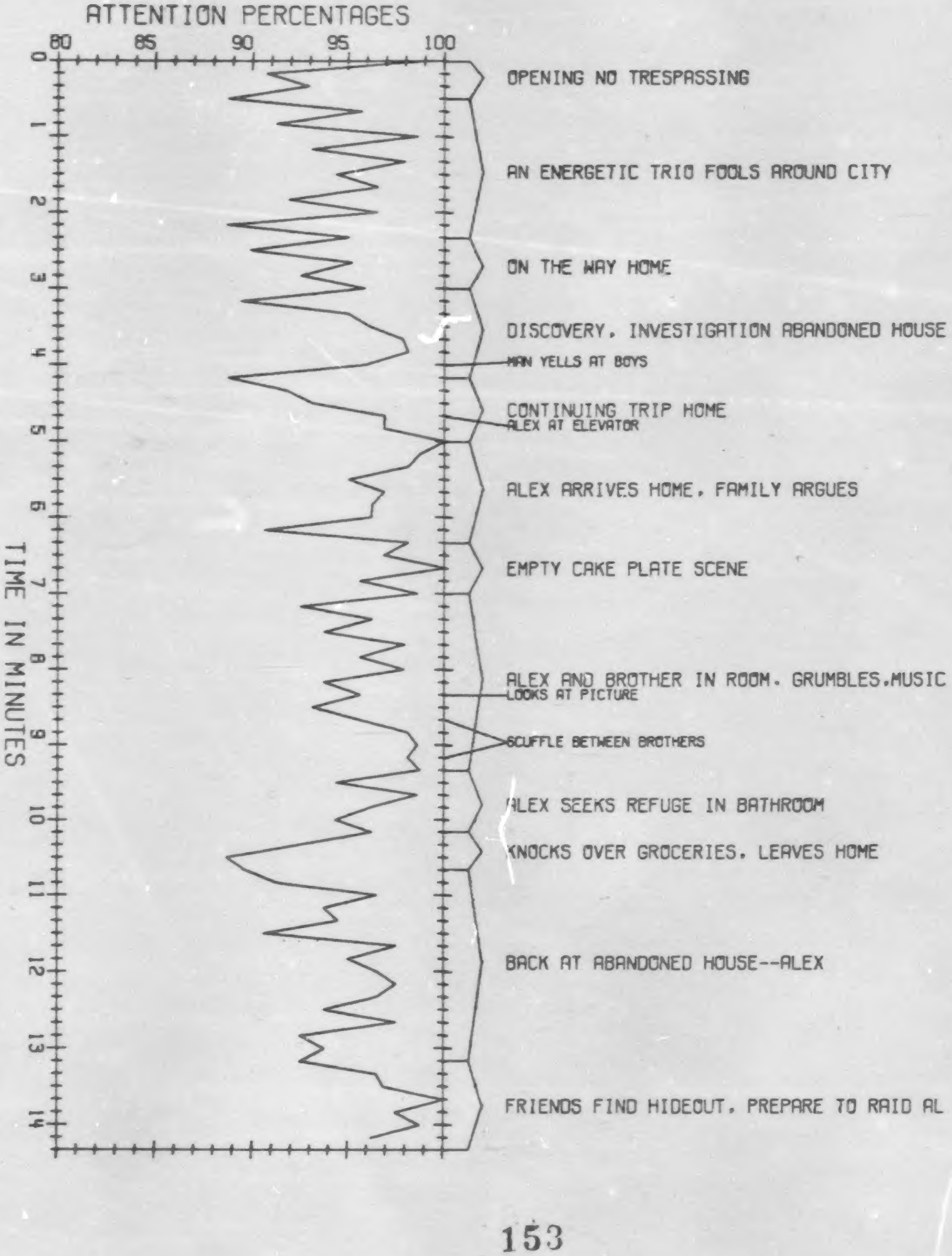
Although the sample obtained for the field testing of "No Trespassing" was neither a random sample of the possible student audience nor a truly representative one, the students participating do reflect a large sample of the eventual audience for the series. Demographic variables occasionally are related to the answers to a statistically significant degree, but there is no consistent pattern to this relationship. The data reported in the following sections are based on the student sample obtained by the participating agencies and just described. Although the conclusions based on these data may have relevance for all groups viewing "No Trespassing," they were obtained from this sample and must necessarily reflect the nonrepresentativeness of it.

Attention

"No Trespassing" elicited a high rate of student attention throughout the 15-minute program (see Figure 1). No specific scenes or events seem to decrease attention. Conversely, the series of scenes taking place in Alex's apartment

FIGURE 1

NO TRESPASSING - ATTENTION PROF



(sequences of family arguments and invasions of privacy) seem to have caused an already high attention rate to increase. The ending seems to create suspense as well as increase attention.

The average percentage of the attention profile for "No Trespassing" is 95.0. There is no significant difference in attention among evaluation sites, in viewing on black and white sets vs. color television sets, or relating to other demographic variables. This program has no difficulty in eliciting and maintaining the viewers' attention.

Concept comprehension

The need for privacy is important in the early teenage years and struggles to attain it can take numerous forms. Privacy is a multi-dimensional concept which can include a place to be alone, the sanctity of personal property, and freedom from inquisitive others--parents, siblings, or friends. All of these aspects of privacy are touched on in the "No Trespassing" program and are explored in the evaluation process. Two different questionnaires were used; only one was given in each class. Structured interviews were also held with some students.

Alex is the central character whose privacy is occasionally violated and who occasionally violates the privacy of others. The action takes place around and through him. When asked about his problems, four out of every ten students responded with a general notion of having no privacy or wanting privacy (see Table 1). However, a large portion of the

TABLE 1

RESPONSES TO THE QUESTION:
"WHAT WAS ALEX'S PROBLEM?" (N=343)

Category	Percentage
no privacy/wanting privacy	40
wants a place of his own	8
bugging/nagging	30
property/things	17
other	5

respondents did suggest a specific area of the privacy concept. The notion of protecting his possessions was named by 17%, of a place to be alone by 8%; 30% indicated that Alex's problem was being nagged or bothered by other people. Of those who mentioned that other people were the cause of his problems, very few specified an individual; almost everyone said that everybody was bugging Alex.

If Alex's problem was "everybody getting into his business," then what could Alex do about it? As shown in Table 2, Alex has a number of choices, each bearing on the aspect of privacy salient to the respondent. Alex could explain or discuss his problem (30%). Almost half of those suggesting this choice said that Alex could take an aggressive approach of telling and yelling. The rest were more gentle in suggesting how Alex could explain to his family that they should leave him and his possessions alone. Of those who suggested that Alex find a hiding place, a third (35%) thought he needed one inside his apartment, and another third said outside of his

TABLE 2

RESPONSES TO THE QUESTION:
"HOW COULD ALEX PREVENT EVERYBODY FROM
GETTING INTO HIS BUSINESS?" (N=261)

Category	Percentage[a]
explain/discuss	30
a hiding place	35
run away	13
stay at home more	8
not get into other's business	4
no solution possible	4
other	5

[a] Percentages do not total 100 due to rounding.

home. Very few people (4%) indicated that no solution was possible.

Alex had privacy problems with his sisters, his brother, and his mother; each of these represented a different privacy concept to the viewers. When asked why Alex got angry at his mother, over 80% of the students said it was because she was nosy or nagging him. Why was he mad at his brother? Because the brother opened Alex's box and read his letter, according to 68%. Twenty-four percent did suggest that Alex and his brother being roommates caused a lack of privacy. Almost all the respondents indicated Alex was mad at his sisters because they were playing with (or ruining) his game and had eaten his cake. A third of these students indicated that his sisters had not asked Alex's permission to do these things.

Alex could handle each of these situations in a different manner, according to the students involved in the evaluation. For instance (see Table 3), Alex could have simply answered his

TABLE 3

STUDENT SUGGESTIONS FOR WAYS
ALEX COULD DEAL WITH HIS MOTHER
RATHER THAN GETTING ANGRY (N=326)

Category	Percentage[a]
answer her questions	26
cool off/relax	17
discuss it with her	26
leave	17
do nothing	9
other	4

[a] Percentages do not total 100 due to rounding.

mother's questions, or tried to discuss his feelings about her questioning his actions. A significant minority (9%) thought that he could do nothing, and many students proposed that Alex leave, a suggestion that he indeed followed.

Concerning the situation with his sisters, Alex was offered some different responses, as well as some familiar ones. In addition to doing nothing (6%), leaving (10%), or seeking family discussion about the difficulty he was having with them (15%), Alex could deal directly with them (Table 4). The variety of coping mechanisms suggested by the students indicates that they are aware of numerous ways of dealing with the problem in addition to direct expression.

Alex's run-in with his brother poses different problems. As the students perceive it, Alex's brother may have violated his privacy by opening his personal box and reading his letter, but it is also true that Alex wronged his brother by bothering

TABLE 4

STUDENT SUGGESTIONS FOR WAYS BY WHICH
ALEX COULD DEAL WITH HIS SISTERS
OTHER THAN GETTING ANGRY (N=259)

Category	Percentage
tell them to ask permission	17
tell them not to play	17
let them have the game	15
have a family discussion	15
run away	10
be aggressive	9
do nothing	6
other	11

him (57%), or trying to take away his guitar (20%), or by simply violating his privacy (17%). When they mention the brother, students consider Alex's violating someone else's privacy more important than other people interfering with Alex's privacy. However, when the students were asked, "When did Alex invade other peoples' privacy?," only 6% of their responses mentioned interrupting his brother's practice. Alex's involvement with the old house was noted on 74% of the responses; knocking down groceries on his way out was mentioned by 10% of the students. Taking an overview of the program, it was the old house, not his brother's practicing or the woman returning from the store, that students saw as the occasion of Alex's invading the privacy of others. It may have been the sign near the old house or the title that precipitated this result, since protection of property is only one of several aspects of privacy presented by the program and discussed by the students.

Students were asked what they thought would happen when Alex's friends broke down the door and barged in on Alex in the old house. About two-thirds of them thought that a fight would ensue--aggression being the appropriate response to this invasion of privacy. A minority, 17%, thought they could all share the old house, and 9% said that Alex would probably leave and search for another place of his own.

Students were also questioned about the importance of the privacy issue to their own lives. About two-thirds said it was very important and another fourth said it was somewhat important. Only 10% indicated that it was "a little" and 1% "not at all" important to them. These results were not related to variables such as grade level, socio-economic area, community size and location, school, or academic ability. The issue is obviously an important one in students' lives and one with which they were easily able to identify on personal grounds.

To examine this process of personal identification, some of Alex's problems were listed and students were asked to indicate the one most important to Alex and to them. The problems were:

a. having a place to be alone
b. being bothered by his mother
c. hiding his personal things from his family

These problems served as examples of the various concepts of privacy illustrated in the program. Table 5 shows how the students responded to Alex's problems and to their own. Note that nagging by mother was not seen as important for either Alex's life or the students' own lives--or at least not as important as other concepts of privacy. When the two sets of privacy values were cross-tabulated, a Chi Square test indicated a highly significant degree of congruence between the two.

TABLE 5

CROSS-TABULATION OF PRIVACY PROBLEMS
IMPORTANT TO ALEX
AND TO RESPONDENT (N=264)

		Important to Respondent		
		A	B	C
Important to Alex	A	87	11	45
	B	5	8	4
	C	23	14	67

A = having a place to be alone
B = being bothered by his mother
C = hiding his personal things from his family

What students perceived to be important to Alex was also important to them. These data suggest a strong identification was established with the major character and his difficulties in obtaining privacy. The concept of "a place to be alone" was positively related to socio-economic factors; those from higher socio-economic groups were more likely to indicate this concept than were lower socio-economic groups.

The data collected for the "No Trespassing" program indicate that the various issues of privacy were well-received and adequately understood by the viewers. Viewers readily identified with this program. There seem to be no points of confusion regarding what the characters in the program did or their motivations for specific actions. The concept of privacy, with its many meanings, comes through strongly.

Perception of characters

In the "No Trespassing" program, characterization is a function of action. The main characters are perceived for what they do in the program. The mother is a nagging mother; the brother is nosy and then angry about his privacy being disturbed. Alex is angry also and is seen by many students as unaware of his invasion of other people's privacy.

It is worth noting that fewer than ten students mentioned anything about racial characteristics. This suggests that the problems presented by the program tended to be so universal that students could easily identify without consideration of the actors' race.

Other program and production concerns

Students were asked whether they liked "No Trespassing." Sixty-three percent said "very much" and 22% said "somewhat"; 13% indicated that they liked the program only "a little" and 2% did not like it at all. They were also asked about the grade level appropriate for viewing "No Trespassing." Regardless of the grade of the student, 78% said it was for the grade above theirs and 14%, especially eighth graders, indicated it was for grades below theirs.

There are several parts of the program that were thought to be potentially confusing. One of these occurs when Alex returns to the old house and begins to straighten up the place. He is talking to himself and reviewing the dialogue he had with his family. Students were asked about this scene in the interviews. From their responses it was obvious that they understood that he was "letting off steam" and "releasing his frustrations." There was only one case of this scene being misunderstood in the 32 interviews with more than 120 students. In that case, the student attributed more to Alex than he actually said.

The "No Trespassing" program starts with a long (2-minute) scene of Alex and his friends chasing each other on a downtown street. They had combined their funds to purchase doughnuts and sent Alex into a bakery after the food. He leaves the store, eats his doughnut, and teases his friends to catch him in order to get their doughnuts. In both the questionnaire and interview conditions, students were asked about the meaning of this long first scene. Almost all said something about wanting to get the doughnuts (64%) or simply "fooling around" (25%). However, most of them qualified their answers, suggesting some hesitancy on their part. Many wrote out "I think..." before finishing their answer. A lot said "I guess..." These are indications that the meaning of the scene was not confidently grasped by the students. In fact, in one interview, students asked the evaluator why the two boys were chasing Alex. In another interview, a student suggested that the scene was a prelude to a gang fight. Other students thought the scene was too long.

When asked about what parts of the program they liked and disliked, 17% of the respondents indicated that they liked the chase sequence; 28% said it was their least favorite scene; 19% wanted it changed. These data suggest that the chase sequence bothers many who watch it; the action has no meaningful context and 2 minutes seems longer than necessary to establish the urban setting for the rest of the program. The opening does not detract from the students' understanding of the program and it does not result in any significant inattention; it just hangs there, barely understood, but causing no problems.

Other aspects of the program that strongly affected viewers were the sequence of scenes taking place in Alex's apartment. A third of the viewers picked one or more of these at-home scenes as being their most liked part of the program. The scenes of Alex with his brother are often their favorite among these at-home sequences. Occasionally, students remarked on the quality of the brother's singing--none of the comments were positive. On the other hand, these same scenes were selected by 25% of the students as their least favorite. In this case, most students give general remarks about Alex's relationship with his mother; they express disappointment at his talking back to her.

The ending stimulates the students, most of whom would prefer to see the situation resolved. In fact, 21% would like to see the ending changed. "Make the program about 5 minutes longer." The change they all want is to see what happens to Alex when his friends rush in.

Another small concern has to do with production. One or two students suggested that the plate on which Alex had kept his cake was returned to its hiding place with crumbs still on it. Why would the mother allow a dirty plate to be returned to a cabinet? The students are sharp when it comes to such things.

Post-viewing discussion

The classroom discussion following the viewing of "No Trespassing" was the shortest, on the average, of any of the 8 programs field tested. The post-viewing discussion lasted an average of 9.6 minutes. This average seems to be a result of 5 or 6 less than 5-minute discussions that were cut short by poor planning and the bell schedule. In any event, "No Trespassing" was also one of the most teacher-directed program discussions evaluated. For an average discussion, there were 29.4 teacher initiatives. There were 1.52 teacher initiatives recorded for each 30-second period. This teacher initiation pattern suggested that the participating teachers were less experienced in holding discussions or in dealing with this type of open-ended television program. The latter hypothesis was substantiated from the teacher questionnaires collected for this program. Less than half the teachers in this sample had used television more than once a month. Many teachers selected by the participating agencies turned out not to use school television at all--using this medium was a novel experience for them.

The unusual pattern of post-viewing discussion was also evident from the Classroom Discussion Profile (CDP). The CDP analyses, shown in Figures 2 and 3, differ substantially in many respects from the usual pattern of discussion for other programs in the "Self Incorporated" series. Rather than significantly decreasing over time, both teacher and student discussion behavior categorized as "Program Only" began at a high rate and continued at this rate for the entire discussion period. Although the line-fits for the "Program Only" category increase slightly for teachers (Figure 2) and decrease slightly for students (Figure 3), they are more or less flat; no significant change is exhibited. The large bulk of the discussion fell into this category: 43% for teachers and 33% for the students. This phenomenon is the usual for all of the "Self Incorporated" programs in the field test. A lack of change was found only in one other analysis--that for "Pressure Makes Perfect."

For most other programs in this evaluation, the "Others/Concepts" category increased as the "Program Only" category decreased, especially for teachers' discussion. For "No Trespassing," the "Others/Concepts" category significantly decreased over the discussion period for teachers. Nevertheless, this category did include 23% of all teachers' discussion. Students' discussion in the "Others/Concepts" category was relatively flat and stable over time and filled 17% of their discussion time.

As was always the case, both students' and teachers' "Self/Program" discussion was almost nonexistent, as was the

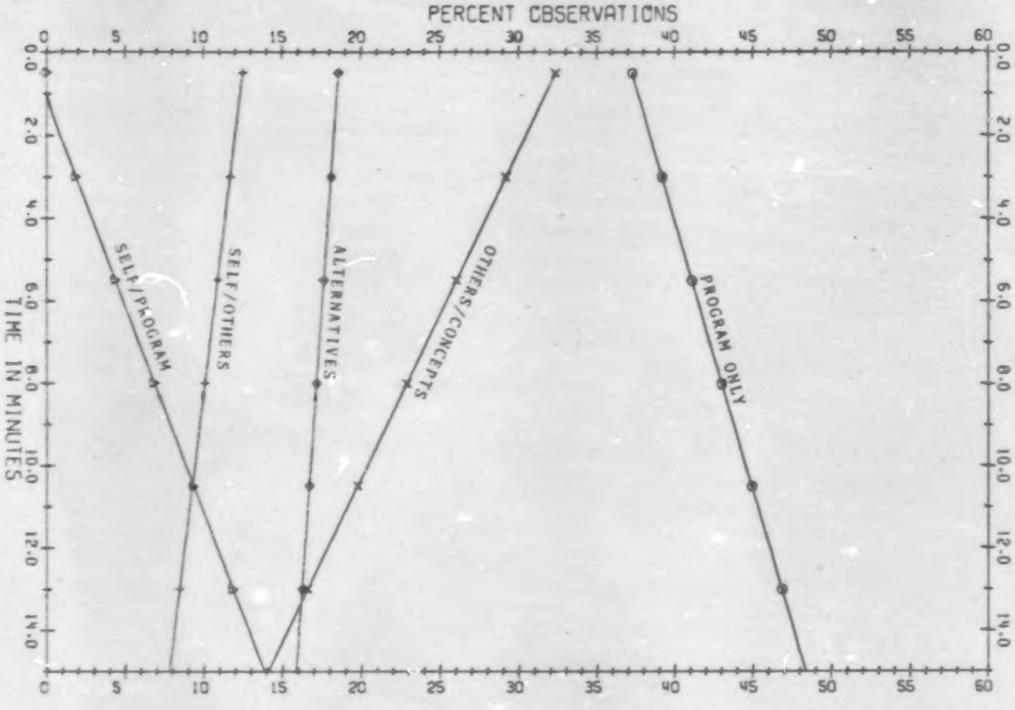


FIGURE 2

NO TRESPASSING-TEACHER

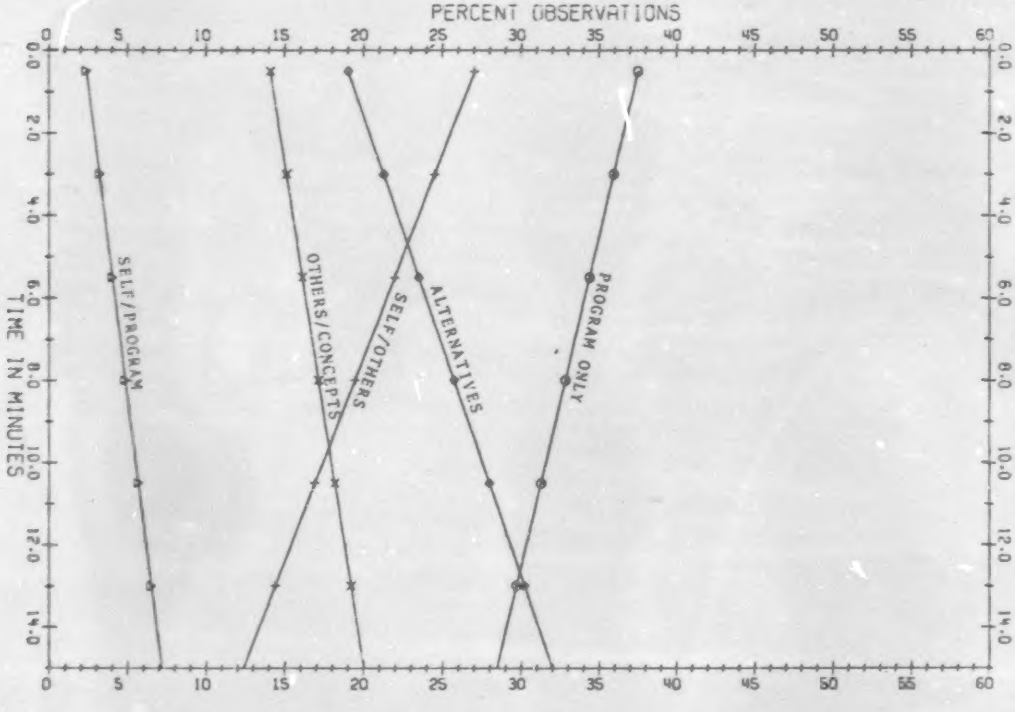


FIGURE 3

NO TRESPASSING-STUDENT

teachers' "Self/Others" category. For students, the "Self/Others" category followed an unusual path. This area, dealing with the respondents' personal experiences and feelings, is initially very high; more than 1 out of 4 discussions begins with students giving this response. However, the "Self/Others" category follows a "U" shaped curve for the first 10 minutes, with its low point at 5 minutes, and then diminishes rapidly after the 10-minute mark. The line-fit does not show this curvilinear effect. "Self/Others" behavior includes 20% of the student discussions.

For students, the "Alternatives" category was very high and also increases significantly over time. That the discussion pattern shown for "No Trespassing" was different from most in this evaluation project, and that its probable cause is the lack of teacher experience with school television, should not negate the CDP data. It is useful to note that the students' self-involvement was high, exceeded only by "What's Wrong with Jonathan?" This indication of identification with the events and characters in the program, combined with the relatively high "Alternatives" category, suggests that discussion centered on the students' similar experiences and ways in which they tried to cope. A reading of the narrative running accounts of the discussion confirms this hypothesis. The privacy concept was not usually explored in the abstract; personal experiences were used to illustrate problems in obtaining privacy.

Evaluation conclusions and recommendations

Student response to "No Trespassing" indicates that the complex notions of privacy were perceived and understood by the viewers. They saw Alex's attempts at coping as inadequate to meet the problems he faced, and they were able to generate an expanded list of options for resolving the specific privacy issues. Identification with Alex was common and seemed to be a function of the universality of the problems illustrated. Alex's problems were the viewers' problems. That the actors were black had no effect on student reaction.

The opening sequence is seen as aimless, too long, and adding nothing to the students' comprehension of the program. It could be shortened. As it stands, it does no harm; it doesn't reduce attention, interfere with understanding, or excessively confuse the viewers. If time and money were not considerations, one might think about a different opening sequence. Since they are, the choice is to reduce the length of the scene or let it alone.

The problems of classroom sampling were felt heavily for this program. Nevertheless, student self-involvement was high and on target. Teachers participated more than is usually found in these evaluations. All in all, it was perceived by both students and teachers as one of the most "liked" programs of those field tested.

Self
INCORPORATED

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SUMMARY

FAMILY MATTERS

"Family Matters" is designed to assist students to recognize and understand the characteristics of a family that promotes the well-being of family members and to help them improve their own skills as family members.

This program was field tested in 20 classrooms in 4 sites in the United States. There were 496 students participating.

Attention to the program was generally high but dropped off for two completely no-action sequences. One is when Andy walks by the water and the second is when she dials the telephone in real time. Neither one of these is a critical problem.

Viewers seem to have comprehended the specifics of Andy's problems, identified her needs within the concept of family, and listed various actions she undertook to resolve her intrafamily dilemma. Students' perceptions of "Family Matters" would have to include three important concepts: 1) the divorce was robbing Andy of the love and attention of both her parents; 2) Andy had been trying and would continue to try to reunite her parents; 3) there was great discomfort and embarrassment at her parents' arguing in public. A variety of coping mechanisms suggested by students centered around these three concepts.

Each of the characters is seen as selfish in his or her own way by many of the students. Each is also an active manipulator of the other. None of the characters evoked a great deal of sympathy.

The flashbacks were perceived and understood by all viewers and no particular production problems arose.

Post-viewing discussions averaged about 11 minutes and primarily consisted of discussion about the program itself. Teachers and students felt uncomfortable with the topic and were unwilling to offer their own personal experiences. The program may be perceived as sensitive if only because its topic has not been openly discussed before.

Recommendations for "Family Matters" include minor changes in the program itself and an emphasis in the teacher's guide on ways for teachers to use this program effectively in their classes. Special prompting may be required.

FAMILY MATTERS

Although "Family Matters" is about the problems that divorce can create for a family, this program was designed "to stimulate classroom discussion and provide learning opportunities that assist class members to recognize and understand the characteristics of a family that promote the well-being of family members and that helps them improve their own skills as family members." The design team felt that families split through divorce are common enough that an understanding of the strengths of a family could best be gained through the problems of divorce. For children whose families are intact, a look at a divorced home was considered a valuable experience.

Teachers who participated in the field testing of "Family Matters" received, among other evaluation materials, the following synopsis of the program:

> Many youngsters live in families broken by divorce or broken in part if not by law. Andrea is such a youngster. She feels she is caught in the crossfire between her parents as they attempt to hurt each other by competing for her. The feelings of having her needs unmet are heightened by her friendship with Diane whose parents, though divorced, make sure she is not neglected.

> Andy decides to do something about her problem and invites her parents to watch her swim in a big race, but does not tell either that the other will be there. Her scheme backfires and leads to incidents that illustrate the family problems and which serve as stimuli to classroom discussion.
>
> How could Andrea deal with her situation better? What is each family member's responsibility to the others? What are the needs of individuals that are served by the family? These and many other questions are brought out by the program.

Student sample

"Family Matters" was evaluated in 20 classrooms in 4 sites. The following consortium members and/or their associated agencies obtained classrooms, provided observers, and collected data for this program:

Southern Illinois Instructional Television Association, Carbondale, Illinois
Missouri State Department of Elementary and Secondary Instruction and KCPT-TV, Kansas City, Missouri
Intermediate School District 109, Everett, Washington
Putnam/Northern Westchester BOCES, Yorktown Heights, New York

The 20 classrooms participating in this field test involved 496 students. The sample included the sixth (60%), seventh (19%), and eighth (21%) grades, the specific target audience for "Family Matters." Half of the classes were in self-contained classrooms. The other half were departmentalized. The students in these classes ranged from 11 to 15 years old; 23% were 11, 39% were 12, 23% were 13, and 15% were 14 or older. There were more boys (56%) than girls (44%) in these particular field tests.

Most of the classes were considered of average academic ability (65%); only one class (5%) was listed as below average and a large group (30%) were indicated to be above average. Most of the classes were from middle class areas (70%). Three classes (15%) came from lower middle class areas and three from the upper middle class. The classes selected were from various kinds of communities: rural (35%), suburban (30%), urban (15%) and inner city (20%). The racial characteristics of the students did not reflect the true range of students for this series. There were 13 all white classrooms, and only a scattering of minority students in the remaining ones. Only 35 blacks and 11 other minority students were in the sample obtained for this program's evaluation, 9% of the almost 500 students.

Although this sample is disproportionately white, intelligent, and middle class, it does include a large segment of the eventual television audience for the "Self Incorporated" series. Occasionally, certain demographic variables have a significant statistical relationship with the answers to specific questions; however, there is no consistent pattern discernible. The information reported in the following sections take note of these relationships as they contribute to an interpretation of the data. The data included below are based on the sample obtained by the participating agencies just described. Although the conclusions based on the evaluation conducted with these students may have relevance for all groups viewing "Family Matters," they are based on this sample and must necessarily reflect the nonrepresentativeness of it.

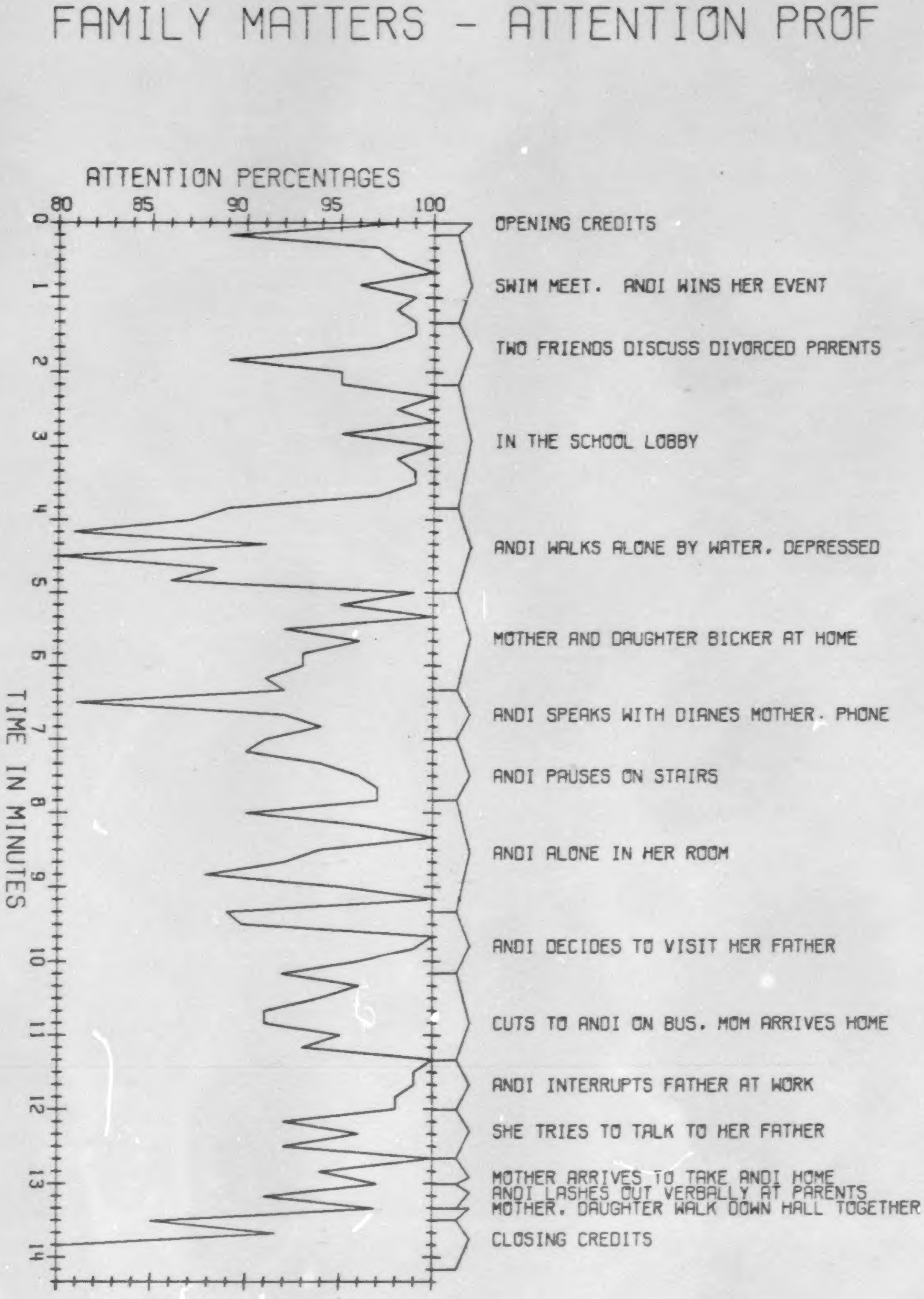
Attention

"Family Matters" elicited a fairly high attention rate overall. However, the 93.8% average rate of attention was one of the lowest observed for the eight programs evaluated. This figure is not appreciably below the highest average rate, 96.1% for "Getting Closer," but specific ups and downs warrant further examination. It is the rates that change as a function of program attributes and events that require exploration.

There are several moderate and steep drops in the attention rate for "Family Matters." All occur during scenes, both short and long, when essentially nothing is happening on screen that a short establishing shot would not accomplish. Approximately 4 minutes into the program, Andy is in a pensive mood and walks along a shore line and through a marina. The students are quickly aware of what is going on and can turn away from the program until the scene changes. In fact, when the next scene began almost every student in the sample was watching the screen.

At approximately 6.5 minutes into the program, Andy and her mother have finished an argument; the mother has left the house and Andy places a call to a friend. During the dialogue on the telephone, viewers turned away from the program in significant numbers. This scene and walking by the water are the most extreme instances of diminished attention. Less extensive viewer decrements can be noted for other short scenes within the program. These findings are consistent from site to site and do not seem to be affected by the use of black and white

FIGURE 1


FAMILY MATTERS - ATTENTION PROF
ATTENTION PERCENTAGES
80
85
90
95
100
TIME IN MINUTES
0
1
2
3
4
5
6
7
8
9
10
11
12
13
14
OPENING CREDITS
SWIM MEET. ANDI WINS HER EVENT
TWO FRIENDS DISCUSS DIVORCED PARENTS
IN THE SCHOOL LOBBY
ANDI WALKS ALONE BY WATER, DEPRESSED
MOTHER AND DAUGHTER BICKER AT HOME
ANDI SPEAKS WITH DIANES MOTHER. PHONE
ANDI PAUSES ON STAIRS
ANDI ALONE IN HER ROOM
ANDI DECIDES TO VISIT HER FATHER
CUTS TO ANDI ON BUS. MOM ARRIVES HOME
ANDI INTERRUPTS FATHER AT WORK
SHE TRIES TO TALK TO HER FATHER
MOTHER ARRIVES TO TAKE ANDI HOME
ANDI LASHES OUT VERBALLY AT PARENTS
MOTHER, DAUGHTER WALK DOWN HALL TOGETHER
CLOSING CREDITS

or color sets or by other classroom demographic variables.

Attention is acceptably high for "Family Matters," and the points at which attention decreases are not critical to the program's content. These lapses in an otherwise high attention rate do not seem to affect students' comprehension of the program. Extensive editing or shortening of these scenes is probably not worth the expense or delay.

Concept comprehension

The "Family Matters" program involves the interpersonal relationships in a family divided by a less than amicable divorce. The mother, father, and daughter each have their own point of view, individual needs, and special relationships with each other. In order to explore the viewers' perception of the concept of family and the complex interrelationships, two questionnaires were administered in the participating classrooms. Only one questionnaire was used in any single classroom. Structured interviews were also conducted with some of the students.

In response to a general question about the nature of the program, students provided a general description of "Family Matters." They characterized it as dealing with "family problems," or divorce, and a small but significant minority (22%) suggested the notion of Andy manipulating her parents and the parents using Andy for their own purposes. When asked about Andy's problems, the viewers' responses were much more specific and generated a variety of views about the program's central concept. As Table 1 indicates, the largest group of students suggest the need for both her parents to show they care about her (27%). Divorce, as a general problem probably at the root of many specific difficulties, was mentioned by 20%. Some of the minority responses are worth attention; they reappear with increased frequency on other questions. For instance, getting her parents back together is not an intended goal in this program, yet a desire to do so is attributed to Andy because of her actions. Fighting in public also seems to distress students.

TABLE 1

RESPONSES TO THE QUESTION:
"WHAT WAS ANDY'S PROBLEM?" (N=189)

Category	Percentage[a]
divorce	20
need both parents' love	27
parents fought in public	6
parents fought each other	9
visitation rights	6
treated as an object	14
getting parents together	11
other	6

[a] Percentages do not total 100 due to rounding.

Another way of examining students' perceptions of the program was a leading question, "What did Andy want from her family?" This question assumes that something was missing in Andy's life and that her parents could provide it for her. The data for this question indicate even more students recognizing the need for love and attention from both parents.

About a third of the students gave this response (Table 2).

TABLE 2

RESPONSES TO THE QUESTION:
"WHAT DID ANDY WANT
FROM HER FAMILY?" (N=211)

Category	Percentage[a]
to see her side of it	7
attention/love	34
to visit father	5
less arguing	14
getting parents together	33
other	6

[a] Percentages do not total 100 due to rounding.

However, almost the same percentage of respondents suggested that what Andy wanted was to bring her parents back together. Reducing the amount of intrafamily bickering was also seen as an important desire of Andy. In the interviews, this question was given a negative cast and the students were asked, "What was missing from Andy's family?" Students interviewed mentioned love and attention with greater frequency than those writing questionnaires; in more than 50% of the interviews, it was the predominant response. An answer to this question brought up an incidental characteristic of Andy's family that is important to many. Note that the question refers to something missing in the family. Approximately 30% of the interviews included a suggestion that siblings were not present, that brothers and sisters were missing from Andy's family.

If these were Andy's problems from the viewers' perspective, what did Andy do about them? How did she cope? The students perceived a variety of actions that Andy undertook to resolve her problems. Only 7% said she did nothing. Almost 1 out of every 4 students said that she tried to bring her parents together; many of these isolated the swim meet as one particular example. Other students mentioned going to the television station (16%), having a family discussion (14%), and standing up for herself (9%) as specific actions taken to resolve her problem. Four percent even pointed out that she lied.

The viewers were then asked if Andy was successful in dealing with her problem. Sixty percent said definitely not; 30% were not sure; 10% said yes, she was successful in coping with her problem. The "yes" responses all came from middle class students. Most of the students did not find that Andy's problems were resolved by her actions. These students were then asked to suggest additional options for Andy: "What else could she do?" The largest proportion of students suggested having a family discussion to talk the problem out (27%). An additional 7% suggested involving a counselor or an outsider to help with the family's problems. However, 19% of the respondents advised that Andy should run away, leave home. Twenty percent said that there was nothing she could do to improve her situation. The viewers seemed to have comprehended the specifics of Andy's problems, identified her needs within the "family" concept, and listed the various actions she undertook to resolve her intrafamily dilemma. The design of the program stressed the need for the love and attention of both parents in a family. That was what Andy was intended to be seeking. However, the students see additional motives for Andy (she is trying to get her parents together) and different problems in her parents' relationship (they argue in public and manipulate her).

On the second questionnaire, these questions about the resolution of Andy's problems did not appear. Instead, students were asked directly whether Andy should have invited her parents to the swim meet. The large majority (64%) said yes, 22% said no and 13% were not sure. These students were also asked directly if Andy wanted to get her parents back together. With even greater frequency (68%) they responded affirmatively. Only 12% said that she did not have this motive. Those students who felt that Andy wanted to get her parents back together were much more likely to be those answering the questionnaire after discussing the program in class. "No" responses were more frequent among pre-discussion respondents. A large minority (20%) were not sure. "Not sure" responses were positively related to grade level. This large undecided group, along with those checking "yes" to both questions, suggest strongly that Andy's motives are greatly suspect. Perhaps she did need both parents' love and attention; however, she was seen as manipulating and scheming to get them back together as well. It may be that students considered reuniting the parents as the only way that Andy could get her love and attention.

The relationship between Andy's parents is contrasted with that between the parents of her friend Diane. The latter pair has divorced and retained an amicable relationship, especially when it concerns their daughter. Students were asked about the contrast between the two sets of parents. Their responses stress the fighting and bickering that was illustrated in the case of Andy's mother and father. Twenty-nine percent indicate that Andy's parents are different from her friend's parents because they "argue in public" (not that in public is the only place to argue). Another 16% said that they always put each other down, and 12% said that Andy's parents hate each other. More than a fourth of the respondents said that the 2 sets of parents differed on visitation rights. Note again, though, that it is not only arguing and fighting that concerns the students, it is doing it in public.

The students participating in this evaluation were asked what Andy's parents could do or say to show that they cared about her. As shown in Table 3, the largest response category concerned Andy's desire for love and attention. Also note the 11% who suggested that her parents should take her places; this response might be included under the "love and attention" category. Note again the viewers' concern with arguing in public. That this category appears regularly and is significantly large suggests that it is especially important to the early adolescent. Children of this age may be easily embarrassed by public displays of any kind. However, it may be only the emotions of parents that raise the issue, or perhaps

TABLE 3

RESPONSES TO THE QUESTION:
"WHAT COULD ANDY'S PARENTS
DO OR SAY TO SHOW THAT
THEY CARED ABOUT HER?" (N=179)

Category	Percentage[a]
visitation rights	13
be attentive	26
take her places	11
not argue in public	24
be reasonable	12
reunite	8
other	7

[a] Percentages do not total 100 due to rounding.

it is parental emotion in front of the students' peers. In any case, that the parents argue in public is a major issue for the students who viewed "Family Matters."

The interview included several questions about Andy's relationship with her parents. Two-thirds of the students interviewed said that Andy did not do the proper things to get her father's attention. Rather than barging in on him at work, they recommended (as always) having a family discussion so that she could tell her parents how she felt. Other recommendations included running away, calling her father when he was not at work, and leaving a note for her mother informing her about visiting her father. One summed it up by saying that Andy did "the right thing, the wrong way."

The interviewees also felt strongly that Andy did not understand how her mother felt. But they also reported that

Andy's mother was at fault and that her mother's selfishness widened the communications gap. They indicated that the primary reasons that Andy could not stay with her father was her mother's obstinancy and her father's busy work schedule. Very few suggested that the divorce settlement might have mandated such a division of her time with each parent.

Andy's major attempt to cope with her problem is going to her father's place of employment, without her mother's knowledge or permission. A question was asked about this: "What did she want to talk to her father about?" Most of the students responded with the specifics of the program--she wanted to visit him for the weekend (57%). A large group (25%) of students did offer a less concrete, more sensitive response. They suggested that Andy wanted to talk with her father about renewing their relationship. Students who did not receive this question were asked directly about this scene. "Did Andy's father want her to stay and wait until he had finished working?" The majority, 63%, said no. One out of 5, especially girls, were not sure, and only 17%, primarily boys, said yes. The students were not enthusiastic about Andy's father's interest in her, at least under the circumstances presented.

These students were then asked if they thought Andy's father would show up for lunch with her as he said he would. Only 40% said yes, he would fulfill his promise. These students were more likely to be in the pre-discussion condition. A fourth of the students said that he would not meet Andy for lunch, and 35%, a very large group, said that they were not sure. These students tended to be in the post-discussion groups. It seems as if the post-viewing discussions made the students less certain of the father's dependability.

Both the questionnaire and the interview asked for any advice students might give Andy. In response to the questionnaire, more than 25% recommended patience; another 15% said that Andy should accept her situation for the time being. Other students were not as passive; 18% said she should try harder and 13% suggested she run away. In the interviews, students were more likely to recommend holding a family discussion. Many of these students also recommended that Andy keep trying or that she leave home. Writing to "Dear Abby" was given as another option in both the interview and the questionnaire.

A summary of the students' perception of "Family Matters" would include three important concepts:

1) The divorce was robbing Andy of the love and attention of both her parents. (Most felt that this was the minimum she deserved.)

2) Andy had been trying and would continue to try to reunite her parents, albeit for selfish reasons.

3) There was great discomfort and embarrassment generated by her parents' arguing in public.

Perception of characters

In addition to the three major characters being described by their actions, students were asked to respond to a checklist of traits that might refer to Andy's parents. In many respects Andy's parents are seen in very similar ways (see Table 4).

TABLE 4

PERCENTAGE OF STUDENTS CHECKING DESCRIPTIVE TRAITS OF ANDY'S PARENTS

Traits	Percentage checking category[a]			
	Mother	Father	Neither	Both
loves Andy	2	4	8	86
lonely	11	27	5	57
mixed up	16	6	41	36
mean what they say	18	9	38	35
very busy	3	63	6	28
doesn't like kids	4	4	89	2
angry	34	3	20	43
cares about Andy	7	11	12	70
think about themselves all the time	21	1	23	55

[a] Percentages may not total 100 due to rounding.

Most of the traits were frequently checked both (or neither). Both of them are reported to care very much for their daughter. Both are thought to be lonely, although the father is noted as lonely far more often than the mother. This difference arises from their being busy (the father is checked 21 times more often than the mother), being angry (although both are, the mother outpolls the father 11 to 1), and being selfish (again both are checked, but the mother receives many more individual votes).

Each of the characters is seen as selfish in his or her own way by many of the students. Andy, particularly, is not always seen in a sympathetic light, which may not have been the effect desired by the designers. She, as well as the others, is seen as an active manipulator. The mother is the least liked of the three; she evokes very little sympathy and she attracts the hostility of many viewers. The father just doesn't have time to be bothered by his ex-wife, or his daughter.

Other program and production concerns

After a report on "Pressure Makes Perfect," the executive producer of "Family Matters" was concerned whether students would comprehend the flashback scenes. The production techniques used in this program, however, served to separate the past from the present and students did not confuse them. When asked about the flashbacks on the questionnaire and the interviews, students were able to see them as taking place before the divorce. It is interesting to note that in both forms of evaluation, students were not likely to report specific events; they tended to report a feeling or a condition of life rather than specifics. They remembered "her childhood past," "the good and bad times," and "when her father was there." These scenes seemed to have evoked a reminiscent mood in the viewers.

Another way of examining the flashbacks was by asking students in the interviews about Andy's living conditions. If they confused the past and the present, then it was assumed that viewers might see two children at home--one teenager and one younger (Andy as a child). They also might perceive the family as intact, as it was in most of the memory sequences. Except for an occasional "not sure," the viewers said Andy was an only child. They also reported correctly that Andy lived with her mother (or as one student reported, with "her mother and trouble").

The students participating in the evaluation were asked about the parts of the program they liked, disliked, and wanted to change. The swim meet was by far the favorite segment of "Family Matters." The flashback was also cited as a most liked part of the program. The arguing between the parents is the least liked aspect of the program and, to no one's surprise, the part the students suggest changing is the ending; they want some resolution. This program should lead to a good classroom discussion if the students carry over this desire for closure in the program.

The viewers reported their liking of the program to be "very much" (57%) or "somewhat" (29%). Girls tended to like it more than boys. The viewers were also asked to suggest for which grade "Family Matters" was made--83% said it was for students in their grade, whether they were in sixth, seventh, or eighth grades.

Post-viewing discussion

The classroom discussions following "Family Matters" lasted an average of 10.7 minutes. Teachers rated their students as being less comfortable talking about this program than did teachers working with other programs. Teachers, on the other hand, reported enjoying working with this program and almost always rated it superior to other school television programs they had seen. The topics with which "Family Matters" dealt were not frequently discussed before the availability of this program. Compared with other programs in the "Self Incorporated" field tests, the fewest teachers indicated that they talked about the topic often, and half of the teachers said they rarely or never talk about this subject. These factors seemed to have influenced the discussion pattern as analyzed by the Classroom Discussion Profile (CDP).

As with most discussion of "Self Incorporated" programs evaluated by this methodology, students and teachers began by talking about the program itself, and discussion in the "Program Only" category diminished significantly over time. For this program, "Program Only" discussion began at an extremely high point, in fact beyond the point where the vertical axes are cut off on Figures 2 and 3. When the post-viewing discussion begins, approximately 75% of the classroom interactions are entirely about the program itself. (Table 1 in Appendix I includes a program-by-program listing of the intercepts and their significance.) For both students and teachers, this high

FIGURE 2

FAMILY MATTERS-TEACHER

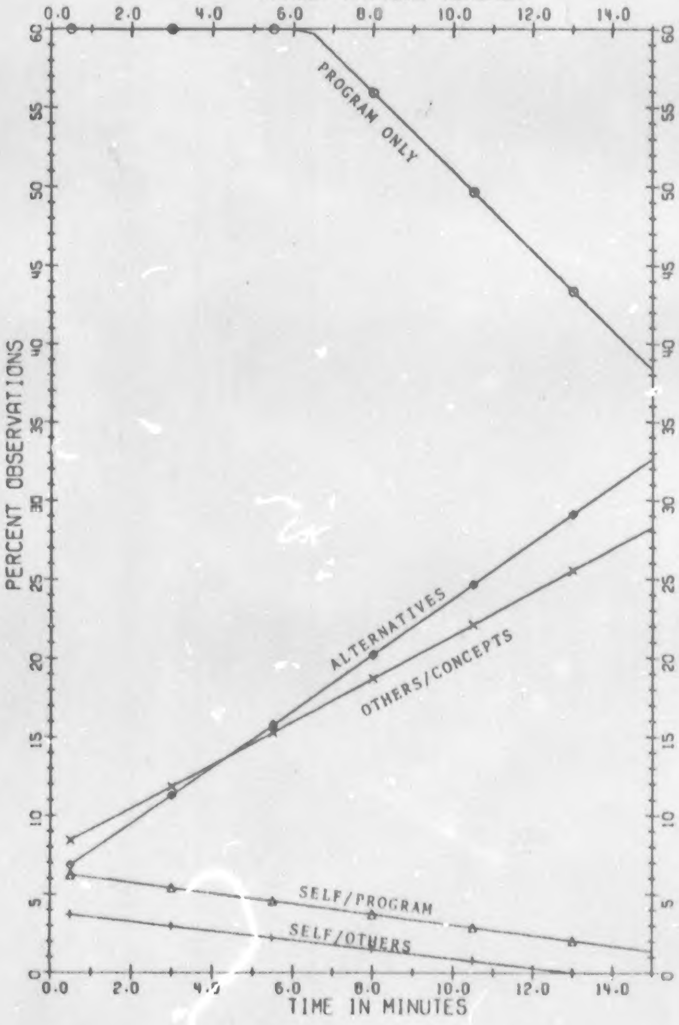
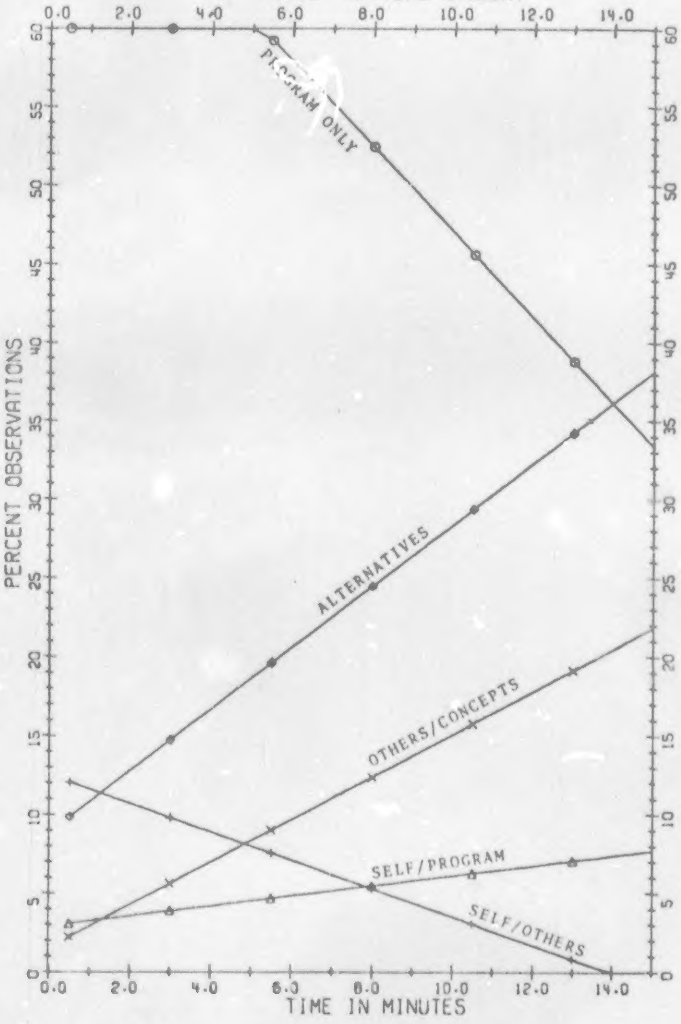


FIGURE 3

FAMILY MATTERS-STUDENT



rate of discussion significantly decreases over the course of the 15 minutes. This category doesn't fall below 60% of all discussion time until 5 minutes have passed for students and 6 minutes for teachers. For each group, the average for the entire discussion was 53% and 57%, respectively.

Replacing talk about the program itself, as this category diminishes, was discussion in the more abstract and impersonal area of the "Others/Concepts" category and the generation of "Alternatives" for the dilemmas presented by the program. Both "Others/Concepts" and "Alternatives" increase significantly over time for students and teachers. Most of the "Others/Concepts" discussion takes place after the first 6 minutes of the post-viewing activity, and it totals only 18% of the teachers' discussion and 12% of the students' discussion. It never accounts for a great deal of the total discussion. On the other hand, "Alternatives," the discussion of the choices and decisions that can be made around the program concepts, was a major area of concern for both students and teachers. The "Alternatives" category was found to be higher and to include more of the total student discussion time for "Family Matters" than for most other "Self Incorporated" programs evaluated. (Discussion in general was primarily about the program that the classes had viewed and the choices and decisions that the topic elicited.)

There was very little discussion about self in this program, less than for any of the other 7 programs field tested. For "Family Matters," the two categories involving the self included only 6% of teacher discussion and 11% of student discussion time. As mentioned above, students were reported to be mildly uncomfortable with this program. Observers in the classroom reported that students seemed self-conscious with outsiders present in the classroom. This could account for the low level of personal discussion taking place.

Teachers were active participants in the discussions, with an average of 22.4 initiations in each class. There was an average of 1.08 teacher initiatives for each 30-second period. A review of the narrative running accounts for "Family Matters" indicates that the problem of divorce illustrated in the program was the main topic of discussion; Andy's personality and manipulations were also a major concern. The factors that are important in "Family Matters"--the concept of family, for instance--did not arise often; the classes tended to stick largely to the specific program events.

Evaluation conclusions and recommendations

"Family Matters" may be one of the sensitive programs in the "Self Incorporated" series, if only because its topic has not been openly discussed in classrooms with any great frequency. Students have little trouble understanding the divorce concept and its ramifications for the daughter, Andy. They see her various manipulations and attempts to obtain a satisfactory family relationship. The notion of public bickering seems one of the most uncomfortable issues for early adolescents. It is particularly noteworthy that the respondents' sex does not make any major difference in the way that major characters are perceived and program concepts understood.

The program loses the attention of some students during several no-action/no-talk sequences. The long walk by the waterfront is the predominant section for student inattention. This lack of attention causes no reduction in student comprehension and probably little for student appeal. Extensive editing or shortening of these scenes is probably not worth the time and money required.

The classroom discussion will have to be considered carefully during the preparation of the teacher's guide. The inexperience of teachers in dealing with divorce may require special prompting in the guide. Consideration might be given to stressing the concept of "lonely" rather than the problems in a messy divorce. Teachers should be aware that each of the characters will receive unsympathetic and critical reviews from students and that Andy, especially, is seen as a manipulator. Divorced teachers should be very careful not to introduce their own biases about specific program events. With proper classroom handling, this program could result in an exceptional learning experience for both students and teachers.

Self INCORPORATED

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SUMMARY

MY FRIEND

"My Friend" is designed to assist each person in understanding the need for a personal racial or ethnic identity and to help him or her appreciate the qualities that are common to all human beings.

This program was field tested in 35 classrooms in 5 sites in the United States. A total of 910 students participated. Attention to this program was relatively high. In 2 instances it significantly diminished. One of these was an all-talk/no-action scene in which Eddie and his father discuss the decisions that have to be made regarding friendship with Virgil. Attention also diminished in a long scene of outdoor beauty during which Virgil and Eddie discuss the potential problems they would face in school. In this instance, many students may have turned and related to one another in reaction to what they saw on the screen. In neither case was this diminution of attention considered significant.

Viewers of "My Friend" understood the complex friendship that existed between the two boys; they understood the potential for change moving from elementary to secondary school. Students saw legitimate reasons for both boys to be concerned about the continuation of their friendship. Many of the students reported similar dilemmas in their own lives.

Many of the cultural differences between the whites and Navajos were explored and perceived. Virgil's difficulties were thought to be complicated by the traditional views held by his parents. The concluding scene was perceived primarily as sarcastic by the viewers. They held very ambiguous notions about the possibilities for Virgil and Eddie continuing their friendship.

Students could identify with both of the characters and had little difficulty in understanding their motivations. Rural children had the easiest time in identifying with the characters and events of the program. However, urban and inner-city students were equally adept at perceiving and dealing with the problems raised by this program.

The discussion following this program was one of the shortest of the 8 programs evaluated, lasting approximately 10 minutes. Most of the discussions fell into the "Program Only" category for both students and teachers. Analysis of the narrative running accounts indicated that much of the discussion included a comparison of the 2 cultures and their beliefs and customs. The discussions also indicated that students and teachers were able to generalize from the Navajo/white problem to the black/white problems present in their own communities.

Recommendations for "My Friend" do not include changes in the program itself. Material to be incorporated into the teacher's guide should include conflict resolution techniques appropriate for teachers to use in class.

MY FRIEND

One major concern of the "Self Incorporated" designers was that racial and ethnic differences between children are magnified as students leave the self-contained classroom for the departmentalized system of middle and secondary school. "My Friend" was designed "to stimulate class discussion and provide learning opportunities that would assist each person to understand the need for a personal racial or ethnic identity and to help him or her appreciate the qualities that are common to all human beings."

Teachers who participated in the field testing of "My Friend" received the following synopsis of the program as part of the tentative teacher's guide materials:

> "My Friend" describes the effect of ethnic group and peer pressure on the friendship of two boys, one a Navajo Indian and the other a Caucasian. Made in cooperation with the Navajo Nation, the program authentically deals with life on the reservation and the surrounding community. The story emphasizes the plight of Eddie and Virgil, who find their friendship threatened as they go on to the secondary school level.

Student sample

"My Friend" was field tested in 35 classrooms in 5 sites. The following consortium members and/or their associated agencies obtained classrooms, provided observers, and collected data for this program:

Charlotte-Mecklenberg Public Schools, Charlotte, North Carolina
Massachusetts Educational Television, Boston, Massachusetts
State Department of Education, Augusta, Maine
Orange County Public Schools, Orlando, Florida
New Hampshire Department of Education, Concord, New Hampshire

The 35 classrooms participating in this evaluation included 910 students, 55% of whom were girls. The classes were spread among the sixth (49%), seventh (31%), and eighth grades (21%), the primary target audience for the "Self Incorporated" series. Ages of the students were 11 (13%), 12 (41%), 13 (29%), and 14 and above (17%). The preponderance of 12-year-olds is due to the timing of this evaluation, which was conducted at the end of the school year, when many of the sixth graders had recently had birthdays.

Most of the students (60%) were considered to be of average academic ability; some (11%) were noted as below average and others (29%) were listed as above average in academic ability. More than three-quarters of the classes were departmentalized; the subject specialities were most often language arts and science.

The students lived in communities located in rural (36%), suburban (20%), urban (20%), and inner-city areas (24%).

Analysis of the socio-economic levels of the schools' populations indicates that 59% of the respondents were from lower-middle class areas, 28% from the middle class, and 13% from upper-middle class areas.

Twenty of the 35 classes were all white. In the remaining 15 classrooms were 147 minority students, 16% of the total sample. Included were 99 black students and representatives from oriental, Spanish-surnamed, native American, and Franco-American groups.

Although the sample obtained for the field testing of "My Friend" is disproportionately white, lower-middle class, and above average in academic ability, it may represent a major portion of the eventual television audience for "Self Incorporated." It may even be fortuitous that middle and lower-middle socio-economic classes are well-represented, since this program's relationship to integration efforts was a consideration in its design stage. Nevertheless, the data reported in the following sections are based on the sample just described. Although the conclusions based on the evaluation activies conducted with this sample may have relevance for all groups viewing "My Friend," they are based on this sample and must necessarily reflect the nonrepresentativeness of it. When demographic variables show strong relationships with specific questions, this statistical association is noted and considered in the interpretation of the data. There seem to be consistent patterns of these relationships evident in the data, especially for community type and level of academic ability.

Attention

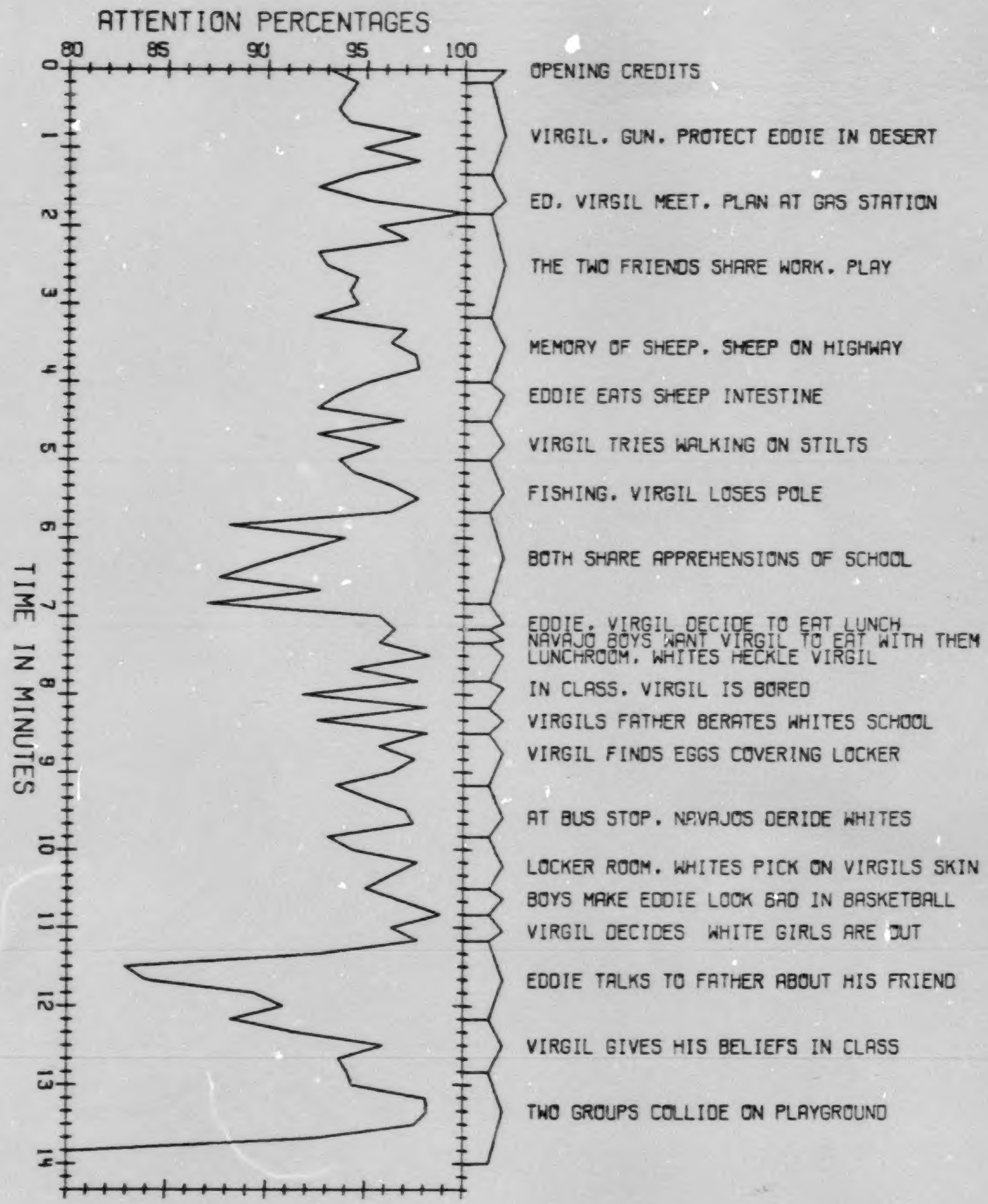
"My Friend" elicits and maintains a high attention rate (the mean percentage is 94.1) from the student viewers. Although the rate is high, it is nevertheless one of the lowest of the eight "Self Incorporated" programs field tested.

There appear to be two scenes, during a 1-minute period in the middle of the program, in which the attention rate dips below the 90% level (see Figure 1). In the first, Virgil and Eddie are seated on their horses amidst magnificent western scenery, talking about their fears of entering secondary school. This is an all-talk/no-action scene, the kind of presentation that has often resulted in a loss of eye contact with the television screen. There is no need to watch the program; all the information is contained on the sound track. Although this phenomenon has been noted in several programs, both in this series and in others, another interpretation is possible for this specific scene in "My Friend." Almost a fourth of the students felt that the scenery was the part of the program they liked the most. If so, then this scene could be one of the highlights of the program. Conceivably, students turn to each other and remark about the beauty of the scenery. However contradictory this may seem, the explanation is plausible.

Attention also decays during another all-talk/no-action sequence. Eddie approaches his father for advice about continuing his friendship with Virgil. Not only does this scene

FIGURE 1

MY FRIEND - ATTENTION PROFILE



contain all talk and absolutely no action, it is almost doubly doomed by being a parent/child heart-to-heart talk. Previous experience with attention analysis has concluded that this type of content often reduces the interest of student viewers. These scenes are almost always understood by the students and they can usually report the dialogue accurately, but visual attention to the television screen is greatly reduced. In a classroom, if students are not watching the program, they can often act in ways that are disruptive to classroom decorum.

In these instances, reduction in visual attention does not result in any major comprehension difficulties. Neither re-editing, shortening, nor re-filming (if it was possible) would greatly improve the response to "My Friend." The expense required to change these scenes does not seem warranted.

Concept comprehension

"My Friend" develops two major themes: 1) of racial and ethnic differences and the problems of prejudice and 2) of friendship and the changes that could cause its dissolution. At times these themes compete; sometimes they reinforce each other. Two questionnaires were developed to explore these themes; only one questionnaire was administered to any single classroom. Structured interviews were also conducted with some of the students.

In response to a general question about the nature of the program, students gave numerous answers around each of the themes. As Table 1 illustrates, almost a fourth of the

TABLE 1

RESPONSES TO THE QUESTION:
"WHAT WAS THE PROGRAM ABOUT?" (N=608)

Category	Percentage[a]
title, plot	21
racial, Navajo and white	24
friends, friendship	13
problems with friendship	33
other	8

[a] Percentages do not total 100 due to rounding.

students saw the program as explicitly concerning racial differences. Among those who indicated "problems with friendship" are many who thought prejudice would interfere with the friendship. This category thus subsumes students who saw a racial problem. Those students who saw the program as being about racial differences were not likely to be from rural and suburban areas. Those who saw a more complex problem with the friendship between Eddie and Virgil were more likely to come from urban and inner city areas, from higher academic ability groups, and from older students.

The next step was to explore the friendship issue. Students were aware that Eddie and Virgil had been friends for a long time. However, when viewers were asked if the two "stopped being friends," they showed some ambivalence about the future of the friendship. The largest group of students (41%) checked the option "not sure." Only 21% suggested that the friendship was finished. These students were likely to be those from urban and inner-city areas. Thirty-seven percent thought that Eddie and Virgil would continue their relationship. Those who thought the friendship ended blamed Eddie for the breakup.

On the topic of friendship, the students were asked if people make different kinds of friends when they advance beyond elementary school. The great majority (81%) indicated that friends changed when they entered middle school or junior high school, and their reasons cited included meeting more people (58%) and changing as one gets older (16%). Other students thought that there was less pressure to make friends in junior high school (12%). Ten percent of the viewers indicated that racial differences had an effect on choosing friends past the elementary years.

Changes in friendship as a result of changes in school were perceived to be almost a certainty by these students. What kind of a problem was it for the two boys in the program? Viewers were asked why Eddie and Virgil were worried about the first day of school. About a fourth said it was because of the change in schools; many of them suggested that bigger boys would be there. General concern about their friendship was mentioned by 35%. Worry about the racial issue was perceived as the problem by 38% of the respondents, and inner-city students pointed to this problem in disproportionate numbers. The characters in the program were evidently under a great deal more racial pressure than the students participating in the evaluation themselves. Only a third of the respondents thought that Virgil and Eddie could do something about the problems they were facing at school.

Virgil's difficulties were complicated by the traditional views about schooling taken by his family. When respondents were asked how Virgil felt about going to a new school, most thought he was "scared." When asked about Virgil's parents, most viewers reported that the parents were worried about Virgil learning the wrong things or learning things that would not be practical for Navajos. These were all issues raised in the program, and each seemed evident to the viewers.

If left alone, the program suggested, Eddie and Virgil would remain close friends. However, the two boys were pressured to establish ties only with their own racial groups. Numerous instances of this pressure were illustrated in the program. Each of the two questionnaires included a question on who pressured one of the boys to limit their friendship to members of one race. On one questionnaire, the question referred to Eddie, on the other to Virgil. When the answers to the two questions are compared, a great difference in the source of pressure is noticeable. About three-fourths of the viewers perceived Eddie to be forced by whites to be friends only with other whites. Only 17% indicated that Navajos were in any way involved. Less than half the students saw Virgil's antagonists as only the Navajo. A similar percentage of students (46%) indicated that whites were also to some degree involved in restricting Virgil to his own racial group. When the question referred to Virgil rather than Eddie, one demographic variable seemed strongly related to the distribution of responses.

TABLE 2

SOURCE OF THE PRESSURE ON EDDIE AND VIRGIL TO BE FRIENDS ONLY WITH MEMBERS OF THEIR OWN RACIAL GROUP.

Source of Pressure	Pressure on: Eddie (N=323)	Virgil (N=289)
Whites	74%	18%
Navajos	2	46
Both	15	28
Other	9	8

Pressure from whites was an answer associated with suburban and rural respondents; pressure from only Navajos was associated with urban and inner city viewers.

One of the crucial incidents in emphasizing the pressures on Virgil and Eddie to end their friendship was the egging of Virgil's locker. Students were given a short checklist of possible reasons why this happened. Students offered an average of 1.5 reasons and as Table 3 indicates, the largest number of responses were in the categories of not liking Navajos and not liking an interracial friendship. The respondents saw whites' dislike of Navajos as a minority group, rather than Virgil as an individual, as the cause of this event.

Just as the eggs had special meaning to the Navajo and were exploited as an example of racial differences, the Navajo's respect for the environment was also referred to in this program. Students were asked why Virgil was worried about the environment. About a fourth, especially inner city students, indicated that Virgil's concern was based on customs and culture. Another 33% reported that it was something discussed

TABLE 3
RESPONSES TO THE QUESTION:
"WHY DID SOMEONE PUT EGGS
ON VIRGIL'S LOCKER?"

Category	Percentage[a]
didn't like Navajos	54
didn't like Eddie and Virgil being friends	52
didn't like Virgil	24
thought it was funny	12
not sure	4

[a] Percentages total more than 100 as a result of multiple answers to the question.

in school, and 38% said that concern with the environment was basically a racial issue (e.g., destruction of land, invasion, coal, etc.). It is important to note that students who received the questionnaire before the classroom discussion were more likely to respond with cultural notions, and those answering after discussion were more likely to point to racial concerns. It may be that the discussion ignored the notion of ethnic differences and emphasized racial issues instead.

The future of Virgil and Eddie's friendship is most sharply focused in the fight scene at the end of the program. In that scene, Eddie is portrayed as either a neutral bystander or as one who cares but is unable to help. The perception was obviously related to viewers' predictions about the future of their relationship. Only 21% thought that the relationship was definitely ended, as discussed above. When asked what happened during the fight on the playground, nearly all (89%) said that Eddie just watched and did nothing. Only 7% said that Eddie was frozen--that he wanted to help but couldn't.

When Eddie walks up to the bloodied Virgil after the fight, Virgil looks up and says, "skikis," the Navajo word for friend. Both boys had used the word previously, but always in a pleasant situation. In this scene, the word "skikis" has a rather ambiguous interpretation. When the students were asked what the meaning of "skikis" was in this particular scene, their responses reflected this ambiguity. Forty percent reported the accurate, literal meaning of the term--friend. Almost as many (35%) reported that the word was used in a sarcastic manner (e.g., some friend you are, chicken, thanks pal, etc.). A fourth of the students reported that they didn't know the meaning of the term. That the last scene is ambiguous is a good sign that a question remains that could offer a good discussion lead-in. That 25% didn't know suggests that a significant minority of students missed one of the key points of the program.

The students participating in this evaluation were not entirely consistent in their perceptions of "My Friend." Although they were aware of the strong friendship of the two boys, they were not too sure of its future. The viewers perceived the pressures on the two boys; they were able to identify specific events reflecting the racial hostility; they saw the problems as arising out of racial problems. Yet, the students saw some indications of cultural differences as an important strain within the friendship.

Since two questionnaires were used, one of them contained a personally oriented question on the salience of the problems in "My Friend." The other one had a more generally oriented impersonal question. As shown in Tables 4a and 4b, students were more confident in reporting their own experiences and less confident in estimating the importance of others'. The students were split on the importance of the problem in their own lives with more than half saying no, they had not experienced it.

TABLE 4a

RESPONSES TO THE PERSONAL QUESTION:
"HAVE YOU HAD PROBLEMS LIKE THE
ONES VIRGIL AND EDDIE HAD?" (N=321)

Category	Percentage
yes	40
no	54
not sure	6

TABLE 4b

RESPONSES TO THE IMPERSONAL QUESTION:
"DO YOU KNOW MANY PEOPLE WHO
HAVE PROBLEMS LIKE
VIRGIL AND EDDIE?" (N=308)

Category	Percentage
yes	44
no	36
not sure	20

The students were split on the importance of the problem in their own lives with more than half saying no, they had not experienced it. The students who said that they had experienced similar problems tended to be rural and suburban children. On the impersonal question, students who said they knew others having similar problems were most often rural and inner-city children. The greatest identification with the problems presented in "My Friend" were from the rural groups, although each type of community obviously had some experience with it.

Perception of characters

No questions referred specifically to the nature of Virgil's and Eddie's personalities or other characteristics. From the accumulated data on questions concerning actions and concepts, it is evident that both boys take a very passive approach to their problem. Neither of them is willing to stand up to the pressures from others.

Students also perceive their friendship to be based on past shared experiences. They recognize that customs and beliefs may be different, but that a common event or adventure can be the source of a mutually satisfying relationship.

Students had no problem identifying with either of the two boys. Their passivity, however, was not seen as a useful coping mechanism.

Other program and production concerns

A few words and events were thought to be comprehension problems before field testing. Some of these were examined by questions on the questionnaire and interview forms.

The Navajo word "skikis," meaning friend, appears at several points in the program. It is most important in the last scene where it is used to create ambiguity about the friendship of Virgil and Eddie. On one of the questionnaires, students were asked about the scene and the meaning of the word in that context. As reported above, three-fourths of the viewers either responded with the literal definition or with a sense-of-the-scene interpretation. Twenty-five percent said that they didn't know. In the interviews, students were asked about the scene and about the definition of the word specifically. The scene is responded to with the notion of sarcasm in the interviews. Almost universally, these students were also able to define the word.

Additional questions referred to specific customs of the Navajo that were included in the program. The Navajo beliefs concerning owls and the environment were evidently understood by the viewers.

Students were asked if there were any parts of the program that did not seem real to them. Although none of the following scenes were mentioned with any great frequency, they were included as scenes that did not seem real: the fishing scene, the sheep crossing the road, the truck stopping without squeaking brakes, and the father's personality. None of these scenes had any bearing on the students' comprehension of the program.

The students participating in the evaluation were asked if they liked "My Friend." More than half said that they liked it very much, 30% said they liked it somewhat, 12% a little, and only 1% did not like it at all. These viewers were also asked if they thought the program was made for their grade or the grade above or below them. Overwhelmingly, students said that the program was made for their grade (74%) regardless of the grade they were actually in. Sixteen percent said it was for the grade below them; these were primarily the oldest students. Another 10% said it was for the grade above them.

Post-viewing discussion

The classroom discussion following "My Friend" was one of the shortest of the 8 programs field tested--9.8 minutes. However, the discussions seemed to emphasize the customs and beliefs that made the 2 cultures different. A review of the narrative running accounts made of the discussions indicates that parallels were often drawn between the Navajo/white and the black/white split common in other locations. There was no problem in switching the racial and ethnic differences to local conditions, and classes did not dwell on Navajo culture to the exclusion of more familiar cultural differences.

Analysis of the post-viewing discussion using the

Classroom Discussion Profile (CDP) shows that the discussions dealt primarily with the program itself (see Figures 2 and 3). Discussion in the "Program Only" category included 57% of the teachers and 47% of the students. When the discussion period began, over 70% of the classrooms were dealing with "Program Only" content. On Figures 2 and 3, the initial point on the vertical axis is beyond the limits presented in the graph. (Table 1 in Appendix I, includes a program-by-program listing of the intercepts and their significance levels.) For both students and teachers, "Program Only" discussion diminishes significantly over the course of the post-viewing period. Compared to other "Self Incorporated" programs evaluated, "My Friend" includes an unusually large amount of discussion restricted to the program itself.

In contrast, the "Alternatives" category remained flat throughout the discussion and included less of the total discussion time than it did for most other programs evaluated. For many of the other "Self Incorporated" programs, the "Alternatives" category tended to increase as the discussion continued.

As the "Program Only" discussion diminished, the "Others/Concepts" category showed a statistically significant increase. For both teachers and students, this category included 22% of their total discussion time. The 2 categories of analysis that concern the discussants' own experience--"Self/Program" and "Self/Others"--were relatively low and showed no change over time.

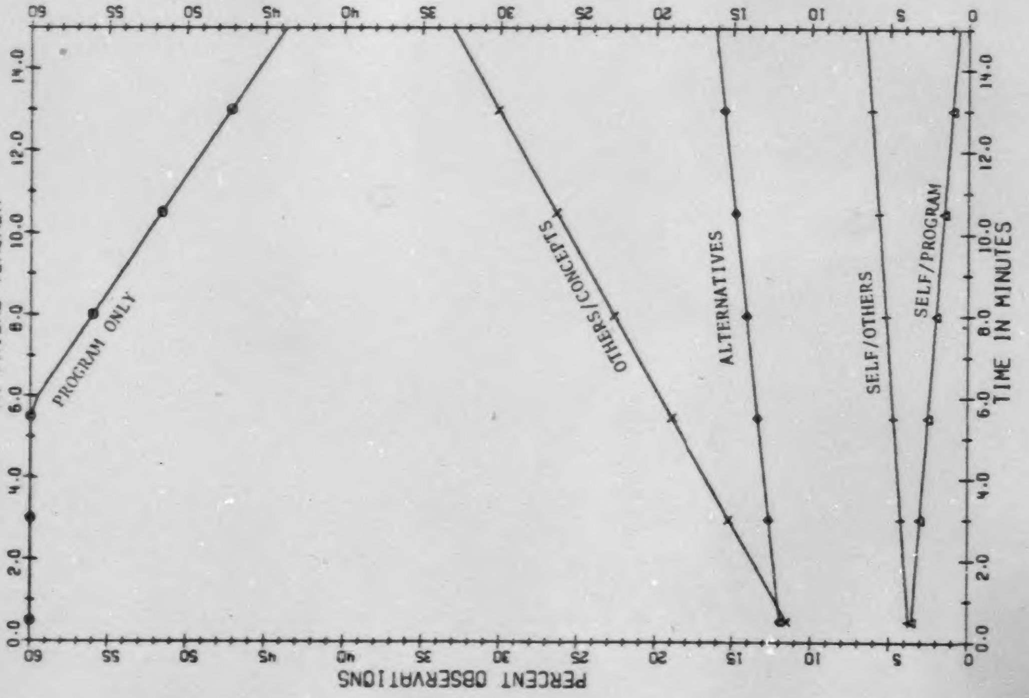


FIGURE 2

MY FRIEND-TEACHER

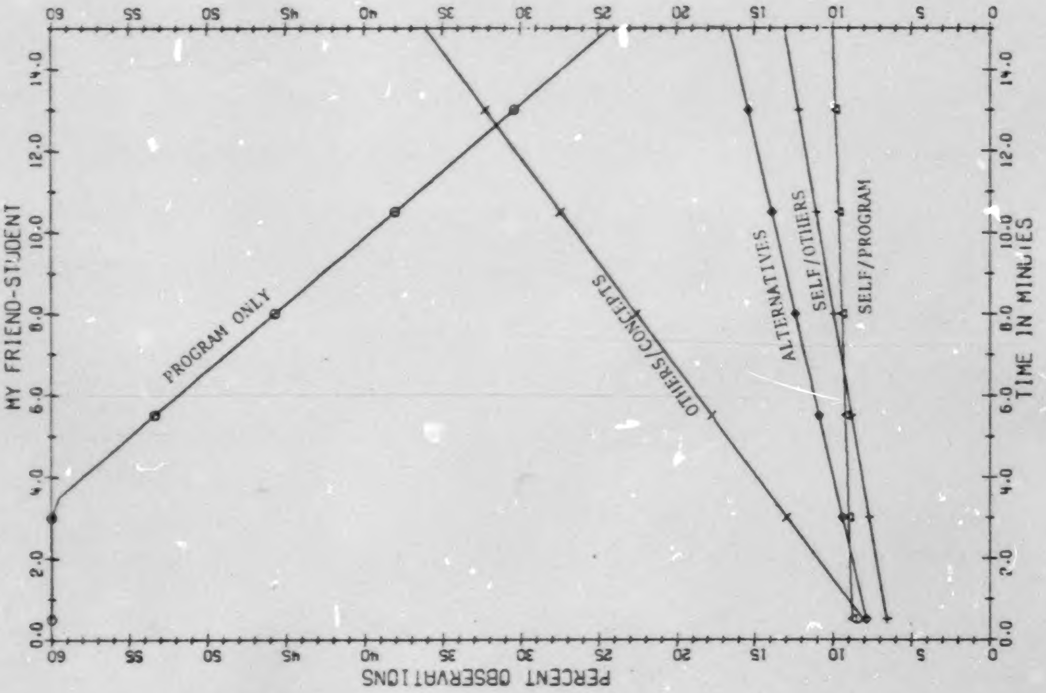


FIGURE 3

MY FRIEND-STUDENT

Thus the post-viewing discussion for the "My Friend" program tended to emphasize aspects of the program itself and began to include abstractions relating to the program concepts as the discussion continued. Teachers selected by the consortium agencies to participate in this evaluation included many who had little or no experience of using television. More than 50% of the teachers reported using television less than once a month, if at all. The teachers did, however, involve themselves to a great degree in the discussion. The average number of teacher initiations was 23.3 in a post-viewing discussion. There was an average of 1.24 initiations per 30-second period.

Evaluation conclusions and recommendations

"My Friend" attempts to involve students and teachers in a difficult area, one of significant contemporary concern--racial and ethnic differences. Students and teachers are sensitive to the issues, and the program is seen by teachers as a major means of discussing the problems in class.

Students participating in this evaluation seem to understand the problems that could break up a friendship. They identify with the two boys, recognize their dilemma, and in fact may have experienced a similar one in their own lives. One of the weaknesses in "My Friend" is that few coping mechanisms, or even attempts to handle the problem, are presented. Students are baffled by similar problems and aren't able to create many alternatives for themselves. It would be helpful if some conflict resolution techniques were included in the guide.

There is no problem in students comprehending the program. They do learn much about the customs and beliefs of the Navajo and can generalize these cultural differences to salient conditions in their own environment.

One of the more interesting outcomes of this particular evaluation is the relationship between the kinds of answers given to some of the questions, and the kind of community from which the respondents came. Urban and inner-city students showed greater sensitivity to the range of problems and conflicts shown in the program. These students tended to provide more sophisticated responses to some of the issues raised. There is no question that this program will work well in urban and inner-city areas. It seems to be effective with all students regardless of their schools' locations.

Self INCORPORATED

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SUMMARY

TWO SONS

"Two Sons" is designed to demonstrate that the identity of a child as a good child or a bad child has advantages and disadvantages; that this is a common condition often developing unconsciously and without malicious intent in many families and groups.

This program was field tested in 25 classrooms in 5 sites in the United States. There were a total of 608 students included. Attention to this program remained relatively high throughout the entire 15 minutes. Although this program was divided between all-talk/no-action sequences in the car, and flashbacks and fantasies from Greg's mind, combined in the intercutting of the two, it maintained a high level of attention. There is no scene or segment that results in an attention problem.

This program was analyzed for: 1) viewer comprehension of the scenes and events and their temporal order, 2) the perception of the four main characters, and 3) viewer mood and affect as a result of the program.

Students perceived the intrafamily communication problems and the sibling rivalry illustrated in the program. Character motivations were understood and a variety of alternative coping mechanisms were generated for Greg's behaviors. Certain scenes, especially flashbacks, were not uniformly understood by the students. The card playing scene stands out as one that was completely confusing to both teachers and students. Determining the temporal order of program events caused a problem for many.

Each of the four main characters is seen as complex and extremely different from each other. The father's negativism can be contrasted with the mother's nurturance. Greg's immaturity and confusion can be contrasted with Jim's projection of the "good child" image. The good child/bad child concept is paralleled by the good parent/bad parent concept.

Viewers are relieved when the program is over and are pessimistic about the potential for family change. This feeling of hopelessness is pervasive and strong. There is no question that the program has an effect on the viewers' mood.

Post-viewing discussions were short, approximately 10 minutes, and were very much controlled by the teacher. The discussions were primarily about the program itself. Much of the discussion consisted of attempts at explanation by the teacher of program events that were not clearly understood by the students.

Recommendations for "Two Sons" include a number of changes within the program itself, with special emphasis given to the teacher's guide in helping both teachers and students understand the program events and helping them deal with the reactions generated by the program.

TWO SONS

The "Two Sons" program differs from many in the "Self Incorporated" series by its richness of imagery and emotion. The film maker created not a story, but an experience in which the viewer feels some of the perceptions and emotions of a family under stress. Created to deal with "sibling differences," the program was designed "to demonstrate that the identity of a child as a good child or as a bad child has advantages and disadvantages--that this is a common condition, often developing unconsciously and without malicious intent, in many families and groups." Good and bad behaviors are based on criteria defined by family and society. In families with two or more children, one child often becomes accentuated in the role of a rebellious, nonconforming, unrepentant individual. The writer/director/producer of this program, John Allman, hoped to explore this family problem while getting "at the complexity of a) the way people in a close group treat and mistreat each other and b) the mind-state of the greatest victim....Meaning comes through hints and tones and impressions, not through direct statements."*

Teachers who participated in the field testing of "Two Sons" received the following synopsis of the program as part of the draft teacher's guide materials:

> The viewer has accompanied Jim Senior, Jim Junior, and Joyce, the mother, as they return Greg home from the county jail where he has been held by the sheriff for entering a deserted house. The atmosphere in the car is filled with emotion as this family group grapples with the crisis of the situation and with their own senses of the inadequacy of their relationships.

This synopsis does not point out that the "hints, tones, and impressions" are often presented as flashbacks and day dream/fantasies. These events are intercut with the long drive home and relate to the communications problem besetting this family. "Two Sons" is one of the more complex programs in "Self Incorporated," and its creator suggests looking at it to synthesize and experience rather than to analyze.

Student sample

"Two Sons" was evaluated in 25 classrooms in 5 sites. The following consortium members and/or their associated agencies obtained classrooms, provided observers, and collected data for this program:

KCTS-TV, Seattle, Washington
Broward County Public Schools, Ft. Lauderdale, Florida
New Hampshire Department of Education, Concord, New Hampshire

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*Letter from John Allman, May 5, 1975

Community School District 15, Brooklyn, New York
Educational Television for Southeastern Ohio, Athens, Ohio

The 25 classrooms participating in this field test included 608 students; 55% of them were boys. The classes included the sixth (42%), seventh (32%), and eighth (44%) grades, the primary audience for "Self Incorporated." Because this field testing was conducted during the last weeks of the school year, many of the children had aged another year since starting school in the fall. The sample included 11-year-olds (10%), 12-year-olds (23%), 13-year-olds (40%), and 14-year-olds and older (27%).

The sample was obtained from all types of community settings: rural (30%), suburban (10%), urban (20%), and inner city (40%). The communities from which the classes were selected were divided by socio-economic status level; 19% were from lower SES groups, 29% were from the lower-middle class, 48% were from the middle class, and one class was from an upper-middle class area. The academic ability levels of the participating classes ranged from low (33%), through average (43%), to above average (24%).

Over half the classes were in self-contained situations. Twelve classes contained no minority group students. Only 30 students were from the nonwhite population; 25 of them were black.

Although the sample obtained for the "Two Sons" field testing is overwhelmingly white and from urban settings, it may represent a large portion of the eventual television audience for this series. The data reported in the following sections are based on the sample just described. The conclusions from the evaluation activities may have relevance for all groups who watch "Self Incorporated"; however, they are based on the data from this sample and must necessarily reflect the nonrepresentativeness of it. There does not seem to be any consistent relationship between the characteristics of sample classes and students and the patterns of responses found in the evaluation.

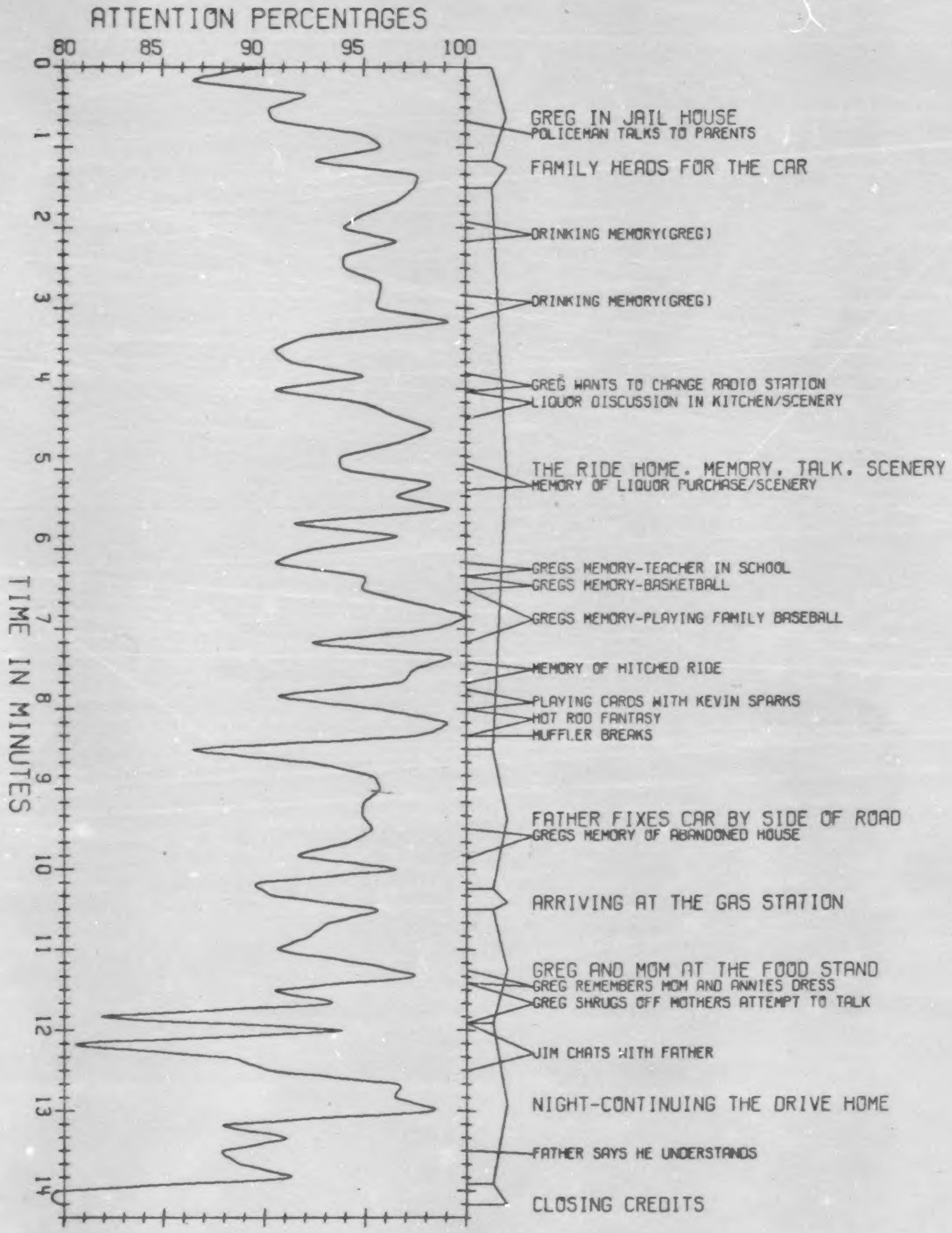
Attention

"Two Sons" elicits and, for the most part, maintains a high attention rate from the student viewers. The mean percentage is 93.5.

As Figure 1 indicates, much up and down movement is related to scene changes. A close analysis of the attention peaks and valleys suggests that attention to the television set is highest during flashbacks and fantasies. This discrepancy is illuminated when the program is divided between the real time events and the fantasy and flashback scenes. The real time events can be categorized as all-talk/no-action--four people riding in a car and talking emotionally to one another. As has been frequently noted, these sorts of scenes can convey their predominate message through the sound track. Viewers do not have to watch carefully to understand the content. In contrast, the flashback and fantasy sequences depict a variety of places and events; many are dimly lighted and

FIGURE 1

TWO SONS-ATTENTION PROFILE



require careful scrutiny for comprehension. The attention levels for these two types of program content were compared by t-test and were significantly different (p<.01).

There is a noticeable diminution of the attention level for the last few minutes of the program, broken only by the tense and emotional scene when the mother begins to cry. This last section of the program includes the mother attempting to make contact with Greg, and the mundane conversation between Jim Senior and Jim Junior. Although the level of viewing drops off, nothing in these scenes seems to be lost on the audience.

For "Two Sons" there is no scene or segment that should be flagged for further evaluative consideration as a result of the attention study. This program provides evidence that a program consisting mainly of all-talk/no-action sequences can elicit a fairly high level of attention if the talk is broken up frequently by high attention scenes.

Concept comprehension

"Two Sons" is a program that seeks a perceptual synthesis of events and personalities; its design seems to struggle against an analytic approach. The story line is carried through flashbacks, intercut with the trip home. The flashbacks themselves do not appear in temporal order. The writer/producer/director suggests that "the moods of the characters create the flow of the film."* How the personalities and emotions of the characters develop the program's movement is best described by the person who created it:

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* Letter from John Allman, May 5, 1975

> In simplest terms, it's a pitched battle between dad's will and Greg's; mom tries to break through this battle and finally fails even when she has Greg alone at the restaurant, so her emotions break out in the last scene (in general she is an emotionally expressive person); mom's emotional break first brings the battle between dad and Greg to a head, then engulfs it so that first Greg and dad finally express their feelings and speak from the gut. At this point hope can begin. The truly pathetic character and the only one who doesn't change is Jimmy. He's a spectator and sometimes participant in his brother's pain and his governing principle is to hoard the approval of his parents, especially his father....
>
> ...the central "coping skill" shown in the film is the ability to speak from the gut....*

Given this background, how did the student viewers react to "Two Sons"? Many questions, though not all, are aimed at the synthesis of the events and emotions. Some of the questions are designed from the analytic point of view. Early pre-testing of the program by the local evaluation consultant indicated that classes spent most of their discussion period after the program attempting to straighten out the sequence of events, discriminate between fantasy and flashbacks, and decipher the meaning of the flashbacks--thus, the need for analytic questions.

The complex and highly charged nature of this program required the use of two questionnaires in addition to the standard interview form. To retrieve some of the viewers' attitudes about the characters, a semantic differential form also was used with three of the participating classes.

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* Letter from John Allman, May 5, 1975.

It is worth beginning with the most basic question, "What was the program about?" A third of the students indicated that it was about a boy with problems, especially with his parents. About 17% responded with a variant of the title or the names of the characters. Almost 25% listed some of the story events. The remainder (26%) responded with some of the program's complexities--sibling differences and rivalry (9%), or relationships between parents and children (9%). Some of these students (8%) mentioned drinking as a factor in the program. In the pre-testing by the local evaluation consultant, alcohol came out as an important source of Greg's problem; many thought his arrest was a result of alcohol possession. This tendency was not strong for the large scale field testing, although it did arise occasionally. The subject of alcohol may have to be clarified for some; perhaps the teacher's guide should note the possibility of confusion.

Another gross way of analyzing the program is through the question of "Greg's problem." The largest group of respondents, 43%, indicated that Greg needed love, attention, and understanding from his parents. Another large group merely suggested that he was in trouble (36%); they provided a number of trouble areas--running away, breaking into a house, drinking, and hanging around with a bad group of children. Another 15% say his problem is directly with his parents--they mistreat him, punish him, etc. The rest of the students think that he is confused (5%) or that his problem is his brother (2%).

The answers to this question were significantly associated with a variety of demographic factors. Girls were more likely to say Greg needed love and attention; boys said he was in trouble. Rural and urban respondents stressed the need for love and attention; inner-city children picked out the parental relationship as the problem, as did those of above average academic ability. Those students who answered the questions before having a class discussion were more likely to say that Greg was in trouble; post-discussion respondents were more likely to see his parents as his problem. Some of these relationships seem amenable to interpretation, e.g., sex and pre- or post-discussion. Others may be spurious, e.g., type of community.

The students were then asked what Greg did about his problem. Overwhelmingly, they responded with a list of events including running away, breaking into a farmhouse, drinking. Was he successful in dealing with his problem? Eighty-five percent said no.

Given this lack of success, students were asked to suggest other coping skills that might be suitable. As shown in Table 1, a large group of respondents wanted the family to resolve their problems together in a family discussion; some suggest getting outside help from someone like a clergyman or psychiatrist. The few that recommended drastic action came up with suicide and mass murder as possibilities.

On the other questionnaire, students were asked what they would do if they were in Greg's place. Making the question

TABLE 1

ALTERNATIVES TO GREG'S
UNSUCCESSFUL ACTIONS AS
SUGGESTED BY STUDENTS (N=214)

Category	Percentage[a]
family discussion	44
start doing good	21
nothing	14
stop doing bad	11
seek outside help	8
drastic action	3

[a] Percentages do not total 100 due to rounding.

personal seemed to change the pattern of responses (see Table 2). While family discussions was a common solution, the notion of reform and repentance was the most frequently mentioned. Included in this category are such things as going to church, working harder in school, joining Alcoholics Anonymous, and apologizing to his family. Note that, for themselves, students do not suggest such drastic action.

The answers to this question also seem to be associated with a conglomeration of demographic variables. The pre-discussion respondents, younger students, and those from higher SES groups tend to suggest repentance. Those in the post-discussions, older students and lower SES groups, are more likely to select family discussion as the appropriate solution. Again, this mixed bag of relationships does not immediately suggest an interpretation.

Although a highly Puritanistic streak seems to emerge,

TABLE 2

STUDENTS' PERSONAL SOLUTIONS
TO GREG'S PROBLEMS (N=194)

Category	Percentage[a]
start doing good	40
family discussion	38
seek outside help	9
forget the past	6
leave, run away	4
don't know	4

[a] Percentages do not total 100 due to rounding.

the emphasis is on talking out the problems, not repenting for them. Whether the solution is to do it within the family or outside of it, the coping skill is still "talking about it." The significance of this perceived need may be indicated by the number of students who suggested seeking outside help. The suggested resolution for many of the problems illustrated by "Self Incorporated" programs seems to be talking it over in the family. The responses to this program go further in suggesting the need for an outsider to help.

The sibling relationship was a point of lesser concern than the parental one; a question about it was thought appropriate to shed some light on student comprehension of the program. To get at students' ability to pull together some of the flashbacks, they were asked why Greg was mad at Jim. The responses were fairly well distributed and clustered around the parents or around the siblings. Table 3 shows the distribution of the answers.

TABLE 3

STUDENTS' RESPONSES TO THE QUESTION:
"WHY IS GREG MAD AT JIM?" (N=216)

Category	Percentage
jealous of Jim	24
Jim's personality	24
parental attitudes	24
parental punishment	14
Jim told on Greg	12
Greg hates Jim	2

About half the respondents say the dispute started because Jim is better (at school, ball, etc.) and Greg is jealous, or because Jim is a "goody-goody" and plays up to his parents. Most of the remaining students include the parents' perspective of punishing Greg and not Jim or treating Jim better than his brother. Students from lower SES groups and in pre-discussion conditions tend to select unappealing aspects of Jim's personality as the cause of the dispute between the two. Respondents from higher SES classes and those who have discussed the program before answering are more likely to pick up on the parental punishment aspect.

Although the sequence of events in the program may not be essential to the emotional effects of "Two Sons," they are, nonetheless, important in that confusion about chronology could interfere with comprehension and result in not "letting things flow."

Viewers of "Two Sons" are not only taken on a car trip; they leave the car, through Greg's mind, and are shown some of the events that preceded the trip home. Early pre-testing reports from the local evaluation consultant indicated that the degree of confusion generated by the program prevented discussion of anything but the program's events. This is not necessarily a deleterious effect; however, teachers themselves were having trouble because they couldn't figure out the chronology of events and place scenes in temporal or reality-based perspective. Because this problem of sequencing the program's events was encountered vehemently in pre-testing conditions, it was thought an important matter to test in the wide-scale evaluation. This effort was undertaken with the knowledge that analytic accuracy may be less important than emotional effects for "Two Sons."

Students participating in the evaluation of "Two Sons" were asked to order six events in chronological sequence. Three of the events were real-time events relating to the trip home; three were flashbacks of antecedent events. Two different sets of events were used, one on each questionnaire. The list of events and their chronological sequence appear below.

QUESTIONNAIRE

FORM A

3 Greg gets put in jail
4 tail pipe breaks
1 Greg and Jim drink
6 Father says he understands Greg
2 Greg hitches a ride
5 Greg's mother cries

FORM B

2 Greg breaks into a house
1 Greg and Jim fight on the basketball court
5 Mother talks to Greg alone
6 Greg's brother talks about learning to fix cars
3 Greg gets out of jail
4 Greg's father tries to fix the tail pipe

Each respondent's ordering of these events was compared with the correct answer, and the extent of their agreement was computed using Spearman's rank-order correlation.

Results of the correlation analysis indicated that the events were not easily recalled sequentially by the respondents. Of the 209 respondents completing Form A, only 78 viewers (37%) were able to arrange the 6 incidents in the correct chronological order. Form B respondents did much more poorly; only 13% of the 221 viewers came up with the correct answer. The average rank-order correlation was .866 for Form A and .674 for Form B respondents.

At the most obvious level of analysis, the events included in the questionnaires show 3 incidents that had occurred to Greg before he was put in jail and another 3 that happened afterward during the car ride. The viewers on the whole had little difficulty in distinguishing the flashbacks from the real events. Disregarding the internal chronological sequence, 86% of the Form A respondents and 68% of the Form B students were able to group the 3 flashback sequences as antecedent to Greg's imprisonment.

None of the demographic variables seemed to be consistently associated with accuracy in ordering the events of the program. But the response difference between the two forms is interesting. In Tables 4 and 5, accuracy in sequencing the program parts is found on the diagonal. For Form A, the diagonal percentages are 60% or above, and the inaccurate responses form an orderly dispersion pattern around the correct ones. The last 2 scenes,

TABLE 4

PERCENTAGE DISTRIBUTION OF STUDENT TEMPORAL ORDERING OF PROGRAM EVENTS: FORM A (N=209)

True Order	Student Ordering of the Events					
	1	2	3	4	5	6
1	73	18	6	2	-	-
2	19	60	12	5	3	1
3	8	20	70	1	1	-
4	-	3	7	72	16	1
5	-	-	-	4	64	31
6	1	-	3	17	15	64

Row and column percentages do not always total 100 due to rounding. Dash (-) is used when the category includes less than 1% of the responses.

"Greg's mother cries" and "father says he understands Greg" are the ones about which the students seem most confused. There is no problem in seeing them as flashbacks, just in ordering some of the last scenes in the program.

Form B (Table 5) shows a more haphazard pattern of temporal rank ordering; all of the diagonal values are 50% or below. Respondents have distributed the events throughout the entire possible range. There is significant confusion within the flashback sequences and within the real-time events. Among the flashbacks, the basketball scene is the most difficult to isolate in time. As for Form A, the last 2 events were the most confusing to the students.

The events of the program, from the food stand on to the end, provide the final buildup and climax of the family's

TABLE 5

PERCENTAGE DISTRIBUTION OF STUDENT TEMPORAL ORDERING OF PROGRAM EVENTS: FORM B (N=236)

		1	2	3	4	5	6
True Order	1	45	12	22	6	6	8
	2	32	50	6	5	3	4
	3	18	28	46	5	2	1
	4	1	4	13	44	26	11
	5	-	4	6	19	27	44
	6	-	3	7	21	36	34

Row and column percentages do not always total 100 due to rounding. Dash (-) is used when the category includes less than 1% of the responses.

communication problems. These events may well produce in the viewer a particular mood or emotional effect. The results seem to indicate that they do. But asked to identify what happened and when, the student viewers have great difficulty. The temporal sequence of events may not be vital to feeling the effects of the program, but they are important to understand what happened. If this interferes with the desired effects, then there is a need to clarify the temporal sequencing of events.

At the end of the program, Greg's father says that he understands how Greg feels. This is the scene in which the father finally "speaks from the gut." Students participating in the evaluation were asked if they thought Greg believed his father. Eighty percent of the respondents said that Greg did not believe him; 18% said yes, he did, and 2% were not sure. The higher academic ability students were more likely to give a "no" answer. The question was also posed whether the students believed Greg's father. The respondents were much more sympathetic to the father's plight--48% believed him, 46% did not, and 6% were not sure. The students from the higher academic ability group were still more likely to say they personally did not believe the father. Students in the pre-discussion tended to believe the father significantly more often than those in the post-discussion.

In interviews, students were asked to predict what would happen after the family reached home. Most of those interviewed thought that they would continue to argue; only a few thought that things would work out for the best. Most of the students recognized that the father was the key. His lack of believability may be reflected in the rather pessimistic views taken of the family's future.

Both interviews and questionnaires raised the general issue of feelings evoked by the program. The questionnaire data are summarized in Table 6; interview data showed a similar response pattern. The most frequently noted category, "relieved," requires some explanation. Many students responded to the question with "I am happy that it's over" or "I'm glad it wasn't me." The program seemed to affect these children as negative reinforcement--thank you for taking this aversive stimulus away from me. Students in the above average academic ability group tended to indicate they were confused when the

TABLE 6

RESPONSES TO THE QUESTION:
"HOW DID YOU FEEL WHEN
THE PROGRAM ENDED?" (N=169)

Category	Percentage
relieved	33
sad, hopeless	24
sorry for Greg	21
confused	17
other	5

program ended. The emotional quality of the program is evident from the students' answers. The pessimism and hopelessness is pervasive in the responses both on the questionnaire and in the interview. The interplay between Greg and his parents, especially the exchange with his father at the end, seems to have caused this depressive atmosphere. There is no question that the program has a strong effect on the viewers' moods.

Perception of characters

The greatest emphasis in this program is on the relationship between members of the family and their attempts to communicate their feelings about their relationships. A major effort in this particular field test was to look at the ways in which viewers perceived the characters, both for the actions they performed and the emotion they generated. What does the audience perceive as the personal and behavioral idiosyncrasies of the four characters?

Three data gathering devices were used for this program:

one was a series of open-ended questions on the questionnaire, with parallel questions on the interview form; the second was a checklist of well-defined traits, and the third was a set of semantic differential scales. The information obtained from each of these techniques is mutually supportive and results in a fairly unified impression of each member of the family.

Students completing the questionnaire were asked how Greg differed from Jim. More than a third (37%) felt the differences were intellectual (e.g., dumb/smart), and about 25% felt that the two boys' relationship with their parents differed (rude, treated like black sheep, etc.). Another 20% focused on social issues such as having the wrong kind of friends, drinking, and getting into trouble. The remaining 19% thought the brothers differed in personality characteristics (e.g., aggressive/calm, lazy/interested, etc.).

In the interviews, students were asked, not how Greg differed from his brother, but how he felt about him. About 40% of the interviewees merely said that Greg hated Jim; about 35% more provided some reasons why Greg hated him--tattletale, too "straight," etc. A significant group, about 20%, indicated that Greg was jealous of Jim's success in school and favored status at home. This mixture of hate and jealousy seems to be an important reappearing perception of the character.

In addition to the sibling relationship, students in the interview condition were asked about the parental one: "What did Greg's father think about Greg?" In general, the answers discerned a "bad boy." The father was seen as not liking Greg or having trouble with him because he was a nasty, destructive son. A large group also pointed out that the father liked Jim better than he liked Greg.

The responses to the questionnaire and interview forms begin to establish the differences between the brothers on behavioral grounds and in the way they are perceived by the respondents. The animosity between Greg and his father is also evident from the interview data.

One of the questionnaires administered to students contained a checklist of descriptive traits that could be attributed to Greg and Jim; the other questionnaire similarly asked about the parents. For each of the descriptive traits, the viewers were to note if the attribute was associated with one of the pair, both, or neither. Tables 7 and 8 show the distribution of the student responses.

The mother is seen as sad, emotional, understanding, and as paying attention to Greg. The father is angry, stubborn, and likes Jim more. The respondents seem confused in deciding which parent is "confused;" a fourth said neither, about the same said both, and the largest portion said that if one parent was, it was certainly the mother. If there is a loser, it is the father, and while both parents care about Greg, the mother's role is more prominent.

For the two boys, the distinctions are also sharply drawn. Greg is confused, sad, talks back, is left out of things, and hates his brother. Jim, however, is a good student, loves his

TABLE 7

PERCENTAGES OF STUDENTS
CHECKING DESCRIPTIVE TRAITS
OF THE PARENTS (N=208)

Trait	Percent checking category[a]			
	Mother	Father	Both	Neither
angry	3	92	4	1
cares about Greg	46	1	51	1
confused	44	9	22	25
stubborn	2	81	1	16
understanding	71	5	18	6
emotional	58	15	18	9
likes Jim more	4	68	12	16
sad	75	3	13	9
a loser	7	31	8	54
pays attention to Greg	67	8	9	16

[a] Percentages may not total 100 due to rounding.

father, and wants to do the right things. These are fairly discrete traits, ones attributed to one boy and not to the other. Ambiguity surfaces on some of the critical concerns of the program, e.g., "wants his parents to love him" and "loves his mother." It is worth noting that no one checked only Jim as hating his brother and only a few considered him "sad."

Students see the program characters as extremes. Greg, a black sheep, contrasts with Jim, the brother who seeks parental approval. The angry, stubborn father is practically the opposite of the warm, understanding mother. The viewers perceive different behavioral characteristics and attribute different traits to each of the four characters. The kind of emotional feeling that each evokes in the viewer is not fully

TABLE 8

PERCENTAGES OF STUDENTS CHECKING DESCRIPTIVE TRAITS OF GREG AND JIM (N=237)

Trait	Percent checking category[a]			
	Greg	Jim	Both	Neither
loves his father	1	81	14	5
talks back	95	1	4	-
confused	80	5	11	4
a good student	2	96	1	1
wants his parents to like him	37	25	37	1
left out of things	87	5	2	6
loves his mother	9	44	43	4
hates his brother	73	-	20	7
sad	84	4	6	6
wants to do the right things	17	53	27	3

[a] Percentages may not total 100 due to rounding.

explored by the checklist.

The use of the semantic differential scale is an attempt to get at the connotative meaning rather than the denotative labels that the viewers assigned to a particular character. A group of students from Brooklyn, New York, were asked to describe 1 of the 4 characters in "Two Sons." They were to check a place in a continuum between each of 38 bi-polar adjectives (see Exhibit 1). Separate factor analyses were conducted on each of the 4 characters. The principal factor with iteration was employed, and the factor matrices were rotated by Varimax procedures.

EXHIBIT 1

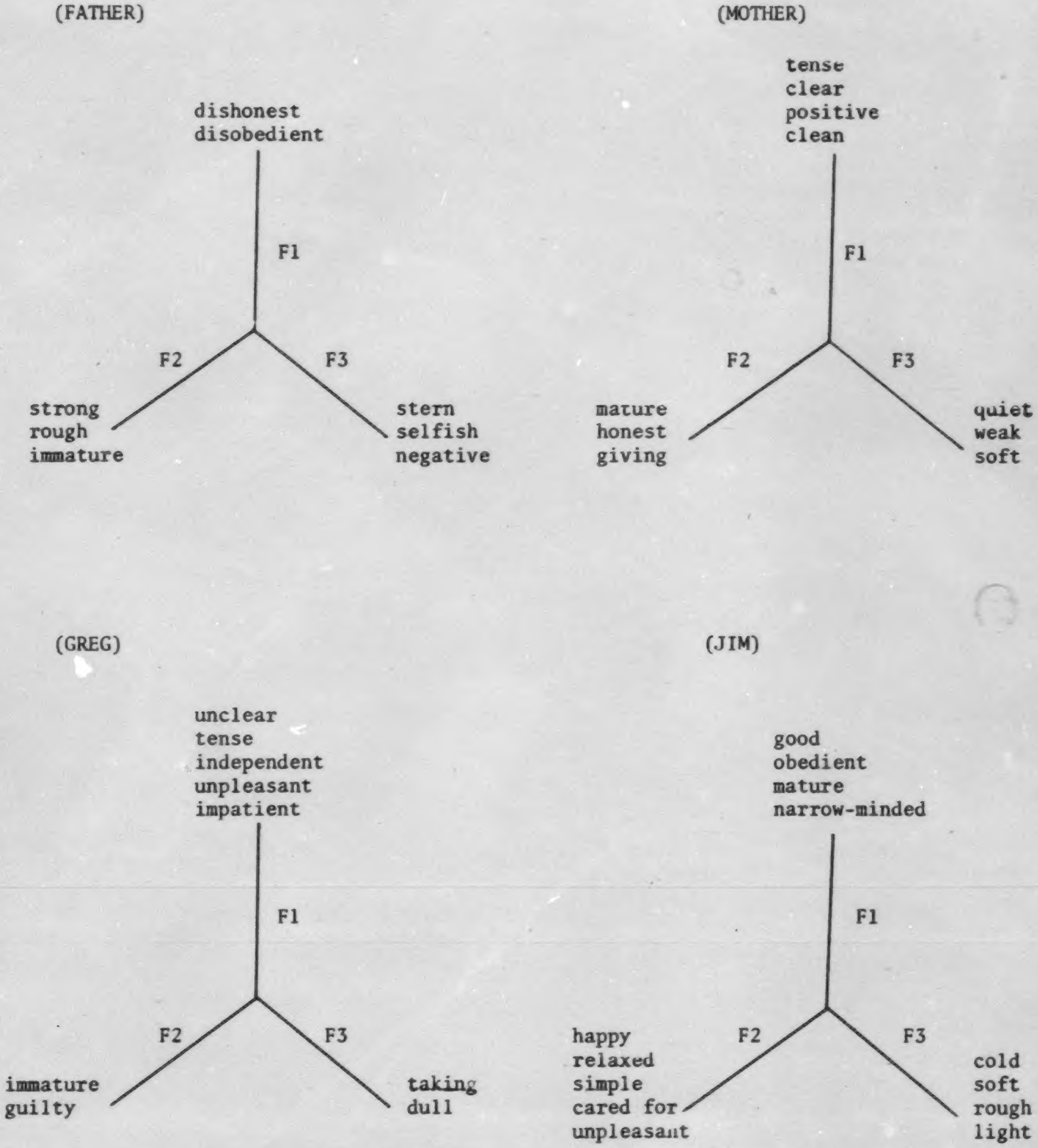
I THINK ____ IS:

1.	good	__:__:__:__:__:__:__	bad
2.	angry	__:__:__:__:__:__:__	calm
3.	obedient	__:__:__:__:__:__:__	disobedient
4.	clear	__:__:__:__:__:__:__	unclear
5.	weak	__:__:__:__:__:__:__	strong
6.	warm	__:__:__:__:__:__:__	cold
7.	happy	__:__:__:__:__:__:__	sad
8.	hating	__:__:__:__:__:__:__	loving
9.	soft	__:__:__:__:__:__:__	hard
10.	noisy	__:__:__:__:__:__:__	quiet
11.	successful	__:__:__:__:__:__:__	unsuccessful
12.	tense	__:__:__:__:__:__:__	relaxed
13.	honest	__:__:__:__:__:__:__	dishonest
14.	selfish	__:__:__:__:__:__:__	generous
15.	smooth	__:__:__:__:__:__:__	rough
16.	mature	__:__:__:__:__:__:__	immature
17.	heavy	__:__:__:__:__:__:__	light
18.	wise	__:__:__:__:__:__:__	foolish
19.	dependent	__:__:__:__:__:__:__	independent
20.	complex	__:__:__:__:__:__:__	simple
21.	dirty	__:__:__:__:__:__:__	clean
22.	healthy	__:__:__:__:__:__:__	sick
23.	experienced	__:__:__:__:__:__:__	inexperienced
24.	neglected	__:__:__:__:__:__:__	cared for
25.	negative	__:__:__:__:__:__:__	positive
26.	pleasant	__:__:__:__:__:__:__	unpleasant
27.	patient	__:__:__:__:__:__:__	impatient
28.	right	__:__:__:__:__:__:__	wrong
29.	broad-minded	__:__:__:__:__:__:__	narrow-minded
30.	cruel	__:__:__:__:__:__:__	kind
31.	giving	__:__:__:__:__:__:__	taking
32.	open	__:__:__:__:__:__:__	closed
33.	modern	__:__:__:__:__:__:__	old-fashioned
34.	guilty	__:__:__:__:__:__:__	innocent
35.	stern	__:__:__:__:__:__:__	easy-going
36.	exciting	__:__:__:__:__:__:__	dull
37.	realistic	__:__:__:__:__:__:__	unrealistic
38.	attractive	__:__:__:__:__:__:__	unattractive

Figure 2 is a graphic representation of the three major factors for the father, mother, Greg, and Jim. The clusters of adjectives used to describe the mother might be called goodness, benevolence, and femininity. Compare these with the father's three factors which might be called lawlessness, tyranny, and negativism. As a reflection of the students' attitudes towards the parents, these sets of adjectives illustrate a clear dichotomy. Each of the parents is seen as a complex character, poles apart in connotative meaning. Many of the qualities attributed to one find their opposite in the other.

A similar contrast can be found for the two siblings, Greg and Jim. Greg is depicted as disaffected, guilty, and blunt. Conversely, Jim projects a "good child" image of conformity, affection, and a blend of masculine and feminine

FIGURE 2


(FATHER)
dishonest
disobedient
F1
F2
F3
strong
rough
immature
stern
selfish
negative
(MOTHER)
tense
clear
positive
clean
F1
F2
F3
mature
honest
giving
quiet
weak
soft
(GREG)
unclear
tense
independent
unpleasant
impatient
F1
F2
F3
immature
guilty
taking
dull
(JIM)
good
obedient
mature
narrow-minded
F1
F2
F3
happy
relaxed
simple
cared for
unpleasant
cold
soft
rough
light

traits. The accumulation of negative and ambivalent adjectives associated with Greg reflect his immaturity and confusion. The adjectives associated with Jim are not altogether positive; his playing up to his parents may elicit notions of unpleasantness, narrow-mindedness, and obedience.

In summary, the negative adjectives tend to cluster around the father and Greg rather than about the mother and Jim. The good child/bad child concept is paralleled by a good parent/bad parent concept. Greg is guilty and unfocused, while Jim is good and stable. The father is villainous while the mother, despite her faults, is good and virtuous.

Other program and production concerns

Students were asked if there were parts of the program that they didn't understand. About 30% said yes, there were such parts. These students tended to be members of the higher academic ability and socio-economic groups, not students one would expect to be confused. It is likely that additional students did not understand parts of the program but were reluctant to admit their confusion. Most of those who admitted difficulties indicated one of the flashback or fantasy scenes as the source of the problem.

Many of these scenes were explored in the student interviews. Greg was seen as a hitchhiker in a flashback and in a fantasy; different drivers were used in each instance. Students were able to differentiate flashback from fantasy by the people giving him a ride. The baseball scene bothered some, as did breaking into the farm. The major problem seemed to be the card game sequence. This scene is dark and extreme closeups are not used to identify the players, most of whom are never introduced or seen again. Viewers often misconstrue the scene to be a fantasy rather than a flashback. They are not sure of the participants, frequently leaving out Jim completely; other viewers include a woman in the scene. The scene's lack of clarity causes great confusion for both teachers and students. In class discussion, much time was spent figuring out this scene, much to the consternation of the teachers, who didn't understand it either and couldn't explain it.

Respondents in the interviews frequently reported that the worst part of the program was the entire family fighting. The constant bickering and realistic emotionality caused discomfort among many viewers. Note that the flashbacks were not the worst part; the fighting pervaded the students' perception of the program.

No scene or group of scenes stands out as the best part of the program or the ones to be changed. As with other programs, some students wanted the program to continue to find out what would happen. On both questionnaires, students were asked about the saliency of Greg's problems. One questionnaire contained a personal question, the other, an impersonal one. As Tables 9a and 9b indicate, students were more confident in reporting their own experiences than in attributing experiences to others (23% not sure). Those students who had personally experienced similar problems were more likely to come from

TABLE 9a

RESPONSES TO THE PERSONAL QUESTION:
"DO YOU EVER HAVE PROBLEMS
LIKE THOSE GREG HAD?" (N=231)

Category	Percentage
yes	33
no	52
not sure	15

TABLE 9b

RESPONSES TO THE IMPERSONAL QUESTION:
"DO YOU KNOW MANY PEOPLE WHO
HAVE PROBLEMS LIKE GREG?" (N=190)

Category	Percentage
yes	36
no	41
not sure	23

urban and inner city areas.

Regardless of which grade they were in, students reported the program to be for their grade level (78%). Girls tended to like the program more than boys. For the entire sample, 53% liked it very much, 33% somewhat, 11% a little, and 3% not at all.

Post-viewing discussion

The classroom discussion following the program tended to be shorter than most (10 minutes) and elicit a fairly large number of teacher initiatives, 27.8 (an average of 1.46 for each 30-second period). The discussion tended to be more involved with the program itself than any of the other programs field tested.

As Figures 3 and 4 show, almost all of the discussion was in the "Program Only" category. For the teachers, almost all discussion is in this category (71%) and, at the start of the discussion, 82% is in this area. "Program Only" behavior does significantly decrease over time, dipping below 60% after 11 minutes. In Figure 3, the "Others/Concepts" category appears to be replacing "Program Only" discussion for teachers; however, an extreme case at the end of the observation period seems to cause this increase. Without the extreme case, the distribution would be essentially flat.

Student discussion is similar, in that "Program Only" discussion composed the bulk of what was said (63%). Although the line-fit in Figure 4 shows a significant decrease toward the end of the discussion period, a scattergram analysis indicates 3 extreme cases during the last 1.5 minutes, without which the slope would be flat and consistently high. The only major change is in the "Self/Others" category. There is a mild but statistically significant increase over the discussion period.

This program elicited discussion about what happened in the program. A review of the narrative running accounts indicates that much of it had to do with deciphering the events of the program, but most of it dealt with feelings about the characters. Some data from the teacher's questionnaires

FIGURE 3

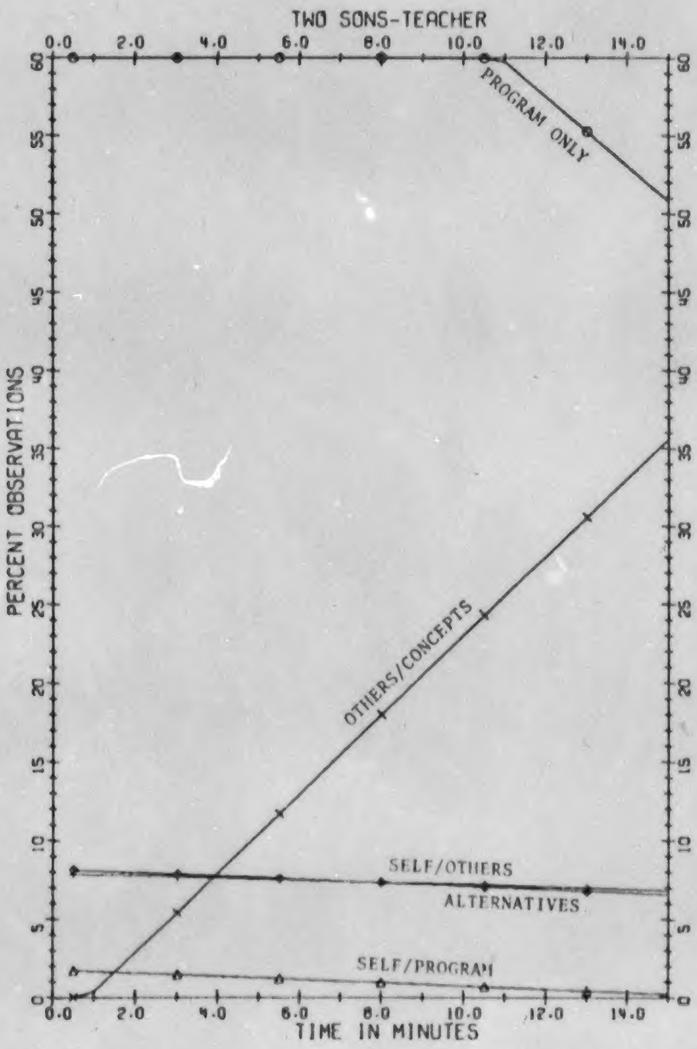
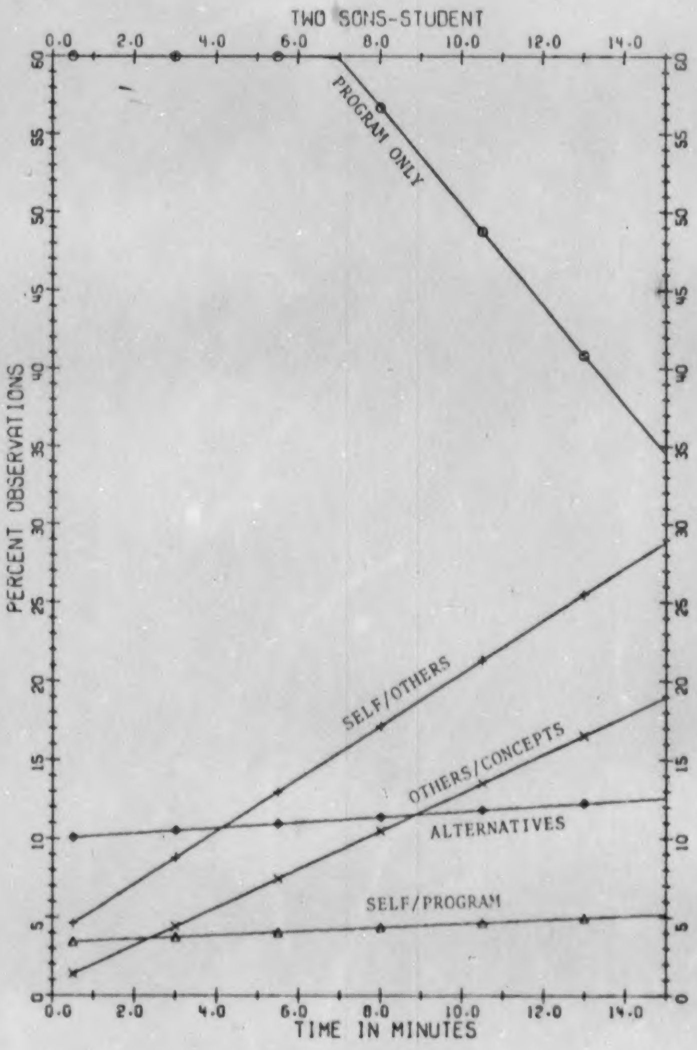


FIGURE 4



indicates that both teachers and students found the material difficult to deal with. Teachers did not think their students understood it (none marked "clearly understand"). Teachers are not comfortable with the discussion, and the observers noted that students were well below average in their attentiveness to the discussion.

Evaluation conclusions and recommendations

This is a difficult program to evaluate. On one hand, the tendency is to explore the viewers' comprehension of what is shown on the screen. If this were the only aspect of the evaluation, "Two Sons" would get mixed reviews. Many events are lost on the viewers, especially the card playing sequences. There is evidence that the temporal sequence of events is not always discoverable by viewers; the story cannot be extracted dependably from the stream-of-consciousness way it is presented.

On the other hand, the writer set out with the approval of the content and production consultants to elicit a feeling about the characters and their predicament. This does seem to get through to the viewers. When the program is over, students report their moods and emotions to have been affected. They have strong feelings about the characters, and they have insights into the communications problems that exist. From the writer's point of view, the program should achieve rave reviews.

The raves must be tempered, however, by the difficulty that teachers have with the program--both in comprehending the events and being able to lead a productive discussion. The first thing needed is that teachers be prepared for the program, and not to have to preview it in order to use it. They should be prepared by informing them of the program's style, and its use of flashback and fantasy. A list of the temporal order of the program's events should be incorporated into the teacher's guide. Except for the card playing sequence (discussed below), there is no need to identify fantasy scenes and differentiate them for the viewers. If this scene is retained, it should be changed or at least explained to the teachers so they will be able to respond intelligently to student questions.

This program could create confusion among the students as well as the teachers. In addition to the uncertainty about the temporal sequence of events, there is one place where fantasy and flashback cause confusion, resulting in more problems than necessary: the card playing sequence. As noted, it is poorly lit; the dialogue does not provide enough clues to place or persons, and the whole scene creates misunderstanding and confusion. It becomes the focus of discussion for some classes, as they and their teachers try to figure it out. Such discussions deflect the class from more useful responses to the program. If the scene is not needed, it should go; if it is valuable, it should be clarified. The characters should be clearly identified, and the scene should have a place and time. Dialogue should clarify points and not obscure them by oblique references.

A possible criticism of the program is that it presents a problem without generating a variety of acceptable coping skills to deal with it. One principal did not permit his school to participate in the evaluation of "Two Sons." He previewed the program and decided that his students did not need to see a program in which the coping skill was "running away to get attention." However, other students were in fact able to generate a number of ways in which Greg could begin to resolve his problems. The potential criticism can be faced with the use of these data.

One positive aspect of this program is its ability to maintain student interest in an essentially all-talk/ no-action story. Another is the fine quality of the acting, often commented upon by the teachers.

That this program accomplished its difficult goals is laudable. To obtain effective classroom use requires some changes within the program and some explanatory material in the teacher's guide.

CHAPTER VI. RESULTS OF FIELD TEST TEACHER QUESTIONNAIRES

In addition to programs being evaluated by students and modified as a result of student data, reactions from all teachers participating in the field test of "Self Incorporated" were also sought.

In the midst of all the disruptions caused by the evaluation, each of the participating teachers was asked to complete a questionnaire. The questionnaire sought teachers' opinions of the program as part of an effective classroom lesson, their perceptions of the classroom reactions to the program, and their experience with the theme and approach of the specific "Self Incorporated" lesson and overall series. The two observers were also asked to describe some of the classroom characteristics and reactions. (Both forms are found in Appendix II.)

Classroom teachers, as gate keepers, determine whether or not the programs will be used; thus their attitudes provide useful insights for the developers of the teacher's guide and the in-service materials. The field testing process did impinge on the regular classroom activities, and did place a burden on the classroom teacher. Given these far from perfect conditions, how would teachers perceive the "Self Incorporated" programs? Some evidence is available to indicate how teachers feel about "Self Incorporated" under somewhat abnormal conditions. It is assumed that a less trying condition would only increase the positive response obtained in almost all instances.

Teacher perceptions of student reactions

Teachers almost always indicated that their students liked the program (see Table 1). "Getting Closer" stands out as exceptionally well-liked, according to the teachers.

TABLE 1

RESPONSES TO THE QUESTION: "DID YOUR STUDENTS LIKE THE PROGRAM?"

Program	Liked it very much	Liked it	Rank
Trying Times	16 (57%)	12 (43%)	2
Pressure Makes Perfect	8 (31%)	18 (69%)	8
What's Wrong With Jonathan?*	12 (43%)	15 (54%)	5
Getting Closer	20 (67%)	10 (33%)	1
No Trespassing	15 (50%)	15 (50%)	3
Family Matters	7 (41%)	10 (59%)	6
My Friend	14 (47%)	15 (50%)	4
Two Sons	7 (37%)	12 (63%)	7

* One teacher reported students disliking the program. That case is not presented in the table; as a result, the row percentages do not equal 100.

When perceived student "liking" is compared to perceived student "understanding," the results are similar for the "best" and "worst" programs. "Trying Times" stands out as most clearly understood and "Two Sons" as the most poorly understood (Table 2). The rankings of these two characteristics (liking and understanding) are statistically related. (Spearman rank correlation was .65, $p<.05$).

TABLE 2

RESPONSES TO THE QUESTION: "DID YOUR STUDENTS UNDERSTAND THE MEANING OF THE PROGRAM?"

Program	Clearly Understood	Understood	Vaguely Understood	Rank
Trying Times	18 (64%)	9 (32%)	1 (4%)	1
Pressure Makes Perfect	9 (35%)	15 (58%)	2 (8%)	6
What's Wrong With Jonathan?	11 (38%)	18 (62%)	- -	4
Getting Closer	14 (48%)	15 (52%)	- -	2
No Trespassing	11 (36%)	20 (65%)	- -	5
Family Matters	7 (47%)	8 (53%)	- -	3
My Friend	12 (36%)	17 (52%)	4 (12%)	7
Two Sons	- -	15 (83%)	3 (17%)	8

Percentages may not total 100 due to rounding.

An interesting, although nonsignificant, U-shaped relationship was found regarding perceived "liking" of the programs and frequency of exposure to school television. Those classrooms that have been either frequently or rarely exposed to school television liked the programs more than occasional viewers.

Teachers reported that their students were comfortable with the post-viewing discussion. "What's Wrong With Jonathan?" and "Trying Times" resulted in the most comfortable discussions. At the other extreme, "Getting Closer," "My Friend," and "Two Sons" caused the most discomfort in the discussion. The teachers also reported that students were generally more involved than usual in the post-viewing discussions. The greatest involvement was noted for "No Trespassing" and "Two Sons." This latter condition is in contrast to "Two Sons" being perceived as least liked and least understood. It nevertheless generated a post-viewing discussion that involved students more than most other programs.

Teachers, in the eyes of the observers, generally appeared to be relaxed in the discussion, supportive of students, and attempted to actively engage the subject of the "Self Incorporated" program.

How often the topics of the "Self Incorporated" programs are normally discussed in the target grades was beyond the scope of the field test. However, among those teachers participating in the evaluation, the topics were not regular elements in classroom discussions. The problems of peer pressure, "Trying Times," were reported to be most frequently discussed--but most teachers still indicated "occasionally," rather than "often." This result may be an artifact of the theme being presented in the context of drug experimentation. At the other extreme, it is interesting to note that the themes least frequently dealt with were family concept ("Family Matters"), privacy ("No Trespassing"), and boy/girl relationships ("Getting Closer").

The infrequency with which the topics in "Self Incorporated" were discussed does not seem to be caused by teachers' lack of concern. The teachers almost unanimously endorsed the idea that "learning and discussing the problems of growing up is helpful to students." Teachers also reported that the topics of the programs they used were highly relevant to their students.

The programs seemed to help teachers to discuss the topics in the "Self Incorporated" programs; 44% said the programs made discussion "much easier," 54% said "somewhat easier." All of the teachers said they enjoyed working with the specific program they field tested and they all indicated that they would like to have the opportunity to use more programs in the same vein.

As could be expected, the programs varied in how successfully they and the post-viewing discussion interfaced to become a worthwhile classroom lesson (see Table 3). Some of the programs that were difficult to deal with (e.g., "Pressure Makes Perfect") turned out to be perceived as very successful educational experiences. Other programs that had been positively received were not seen as successful lessons (e.g., "Getting Closer").

Teachers were also asked to compare the "Self Incorporated" program(s) they used with other educational television programs they had seen. More than two-thirds said that the "Self Incorporated" program was superior; only one said it was below average.

TABLE 3

RESPONSES TO THE QUESTION: "IN YOUR PROFESSIONAL JUDGMENT, WAS THIS PROGRAM WITH DISCUSSION A SUCCESSFUL LESSON?"

Program	Very Successful	Successful	Un-successful
Trying Times	11 (39%)	17 (61%)	-
Pressure Makes Perfect	14 (54%)	11 (42%)	1 (4%)
What's Wrong With Jonathan?	17 (59%)	12 (41%)	-
Getting Closer	8 (27%)	21 (70%)	1 (3%)
No Trespassing	13 (42%)	18 (58%)	
Family Matters	5 (31%)	11 (69%)	
My Friend	11 (38%)	18 (62%)	
Two Sons	6 (35%)	10 (59%)	1 (6%)

In summary, teachers were very positive about the "Self Incorporated" program(s) they used, and look forward to obtaining more of them for use with their classes. Under the most awkward and difficult of field testing conditions, the programs were perceived to be useful, and together with the post-viewing discussion, they became successful classroom lessons.

CHAPTER VII. GENERAL FINDINGS AND SPECULATIONS FROM THE FORMATIVE EVALUATION OF THE "SELF INCORPORATED" SERIES

Improving "Self Incorporated" programs prior to their widespread classroom utlization was the goal of pre-production evaluations and field-testing activities. During the script development and early production phases, an informal process of evaluation and revision was effective. The writers talked to children and teachers from the target audiences as they were creating the scripts. Feedback from special content consultants, the chief content consultant, and the executive producer was used to make changes in the programs as they were developed and produced. In addition, the local evaluation consultant, serving as a neutral data gatherer, brought to the writer the reactions of children and teachers in the target audience. These evaluative data also helped modify and extend each specific program. The changes in "Self Incorporated" programs resulting from these formative evaluations are difficult to document fully or to extend as generalizations.

A version of the program close to its final form was used in the field testing. Each program was more obviously a "product" to be used in the classroom than was a script or a segment of the dialogue. Shown under relatively natural conditions, a program could be examined rigorously for effects on students and classrooms. Changes at this stage of the program's development are costly and time consuming--when weaknesses in the program's comprehensibility, effectiveness, or appeal were noticed, changes in the film and its accompanying print material were both considered before modifications were completed. At times, alterations in the print were thought sufficient to produce a desired classroom effect or clear confusion and ambiguities. In other cases, varying degrees of audio and video changes were recommended and implemented. An assumption is that the programs were improved because of these changes.

The formative evaluation activities and field testing were designed to deal with specific programs; thus, many of the results have little meaning beyond revealing unique characteristics of specific programs. Nevertheless, there are effects and relationships that appear repeatedly and can tentatively be offered as generalizations about the entire series (or about several of the programs). Some may be evidence of systematic behavior tendencies of the target audience and have utility beyond the "Self Incorporated" project. Others can contribute to an understanding of the post-viewing classroom discussion process. Classroom behavior patterns that may have utility for others as they work with teachers planning to use this series are evident here, also. A series of generalizations and speculations can be made from the formative evaluation and field testing of "Self Incorporated."

Production factors

The "Self Incorporated" project was produced on film for television. Occasionally production personnel were more sensitive to the medium of creation (film) than to the medium of distribution (television). Characteristics and conventions of the two media are not always identical. The audience familiar with one medium's set of traits and conventions may not be as familiar with those of another medium.

In a few of the "Self Incorporated" programs, several techniques used and accepted by the film community did not seem effective with the students viewing the programs on television. Film techniques used to move from the linear story line to events in the past or to fantasy scenes were not universally perceived or understood by the students. In these programs, fantasy/reality and flashbacks/reality were intercut; no special visual effects (e.g., vasoline lenses, filters, etc.) nor special audio effects (e.g., echo, filters, etc.) were used. One can speculate that the audience, unfamiliar with these filmic conventions, was more attuned to special effects common on television to signal movement from fantasy to reality and from flashback to the present. Another hypothesis is that children understood the filmic conventions, but when viewing the program on television, they expected television techniques to be used. Perhaps their understanding would have been greater had the evaluation subjects viewed these programs on film.

In any case, the use of commonly-accepted techniques to indicate movement away from the real-time story line seems worthwhile. The audience for "Self Incorporated" can obtain greater benefits from programs they understand than from programs containing elements and techniques that confuse them.

Another production factor that seems to diminish the effectiveness of some programs is the occasional all-talk/no-action sequence. During these scenes, students do not maintain their otherwise high attention to the screen. This reduced level of attention may interfere with their comprehension of the auditory information. In some instances, the all-talk/no-action sequence may deal with highly sensitive issues that the students may not wish to confront and, thus, avoid watching. In other instances, the audience merely tunes out because the video portion is not providing useful information.

It may be that, if exposition is required within a dramatic format, the all-talk sequence should be combined with character action or events which further the story line. All-talk/no-action does not generate a highly attentive audience, and it may occasionally interfere with comprehension.

Evaluation studies of other television series have noted the relationship between all-talk/no-action sequences and inattention for younger audiences. This relationship seems to hold for junior high school students as well.

Several no-talk/no-action sequences also produced a lowered attention rate. During the first moments, these scenes attempted to create an aesthetic impression or convey a mood or emotion, but extending the scene without advancing the story line seems to have reduced attention. No-talk/no-action scenes, when required, can be compressed and still convey the mood and aesthetic experience; extending them is ineffective for maintaining attention.

Audience characteristics

Although incidental to the purposes of the "Self Incorporated" evaluation, the data collected permits some conclusions regarding the interaction between the racial characteristics of the actors and the racial characteristics of the audience. There is none. Children from various racial groups had no trouble identifying with and empathizing with program characters of the same and different races. Only rarely did students use racial terms to define, identify, or characterize an actor. In the series, or at least the "Self Incorporated" programs evaluated, neither the race of the actors nor the race of the audience were significant factors in the perception or effect of the programs.

Another audience characteristic seems to be an age-related reluctance to rebel. Students participating in the "Self Incorporated" evaluation almost always rejected solutions to problems proposed in the programs that called for active rebellion against parents or other authority figures. Although they often seemed to desire an antagonistic approach, students generally chose to conform to parental and adult wishes, perhaps with a hope of a later rebellion. This response pattern might be a demand characteristic of the evaluation conditions. However, older students in the evaluation sample did not follow this tendency to conform. These older adolescents generated the active rebellious solutions, rejected the notion of consenting to parental desires, and occasionally came up with more hostile and aggressive responses than were shown in the programs themselves. It may be that a characteristic of this adolescent audience for "Self Incorporated" is the desire to rebel, but without the willingness (nerve) to carry out their aggressive fantasies. As teachers and others talk with children about the rebelliousness of the characters in the programs, they should be aware of, and productively use, these concerns. At later developmental stages, the active rebellion of adolescence may have already begun.

Classroom behavior

While the "Self Incorporated" programs can present the issues, raise concerns, and offer tentative solutions, the classroom offers the first opportunity to grapple with these issues after viewing the programs. The viewer can discuss the programs and issues with fellow students and the teacher. According to the evaluation data gathered in the field testing, teachers are excited by the opportunity to deal with concepts important to their students. However, the questionnaires and comments show that teachers feel uneasy working with some of the concepts included in "Self Incorporated."

The teachers participating in the field testing of "Self Incorporated" programs were handicapped by relatively little knowledge of the series and no in-service training about the approach or materials. Possibly, their discomfort regarding several of the programs would be dispelled by regular use. In-service workshops might also increase their confidence and improve the manner in which they approach the post-viewing discussions.

Ignoring for the moment the individual program variations, the overall post-viewing discussion patterns for all classrooms for all programs illustrate the general way in which students and teachers handled "Self Incorporated" programs (see Figures 1 and 2). As each program analysis indicated before, the predominant area of post-viewing discussion concerned the program itself. For programs that confused the viewers (e.g., "Two Sons"), there may be a need for the classroom discussion period to be devoted to clarifying the ambiguities. But for other programs, discussions about the on-screen events seemed more a way of avoiding issues raised by the program.

The teachers' lack of personal involvement is also a trend that can limit the effectiveness of discussions. Whereas teachers in self-contained classrooms are familiar with the 30 or so students they see daily, the subject matter specialists in middle schools and junior high schools may not develop relationships with many of the large number of students that

FIGURE 1

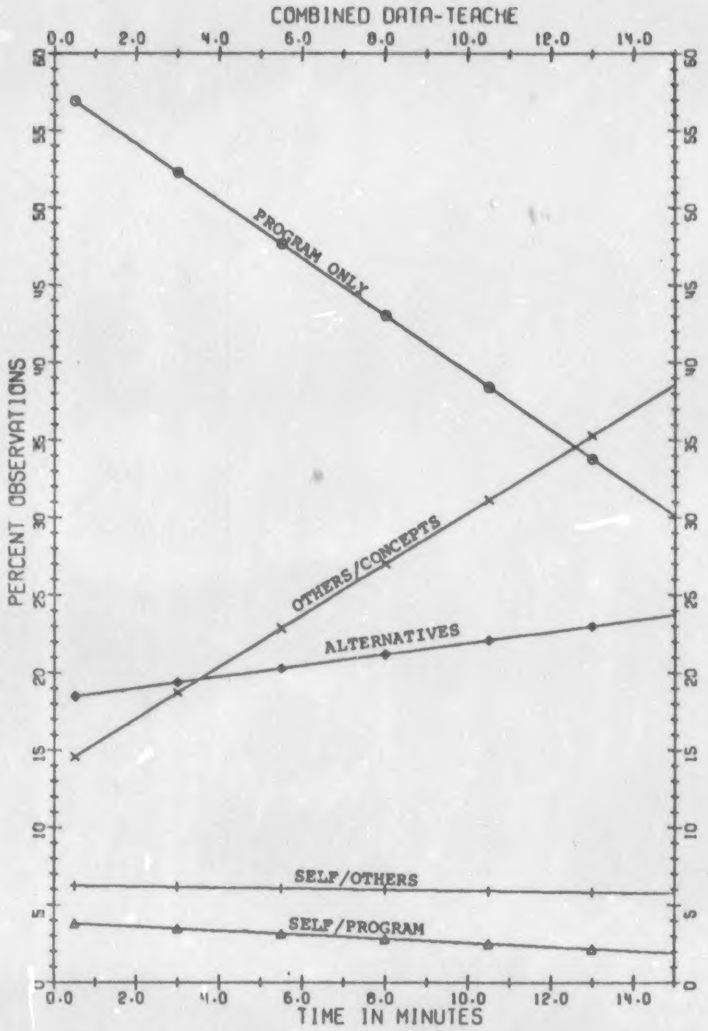
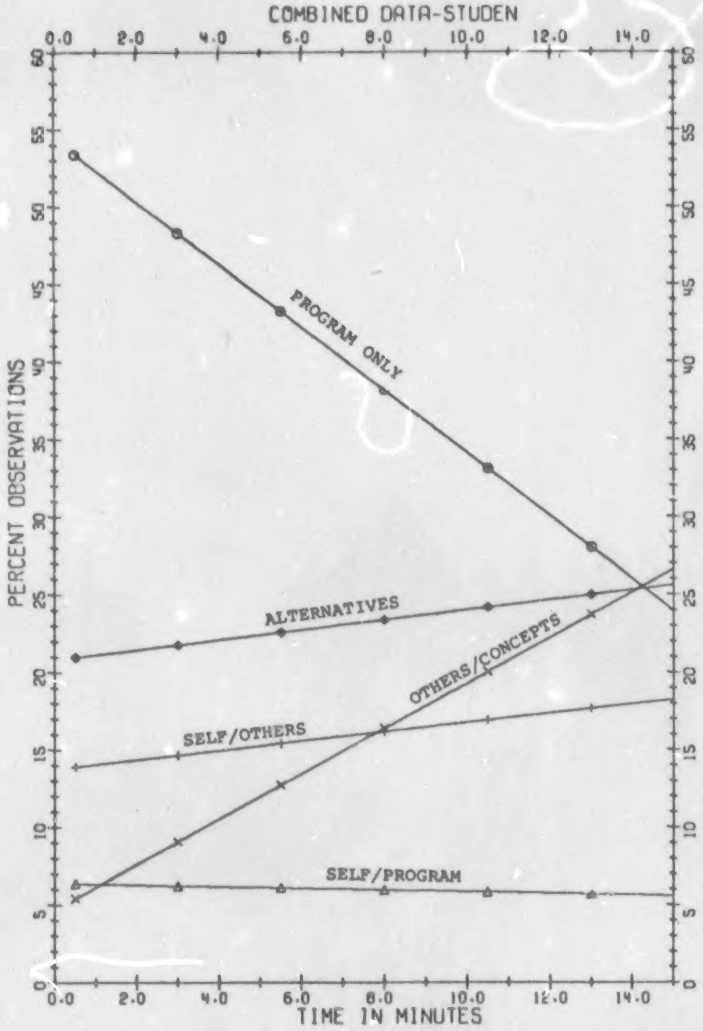


FIGURE 2



they see during each day. The self-contained classroom teachers may thus be more willing to share personal experiences and feelings in their classes. Conversely, the specialist may wish to avoid the potential for intimacy and shared experiences that a "Self Incorporated" program could elicit. Rather than deal with these personal issues, these teachers seem to move into the conceptual areas, pulling their students along with them.

Students seem more willing to engage the issues generated by "Self Incorporated." They seem more willing to express their own experiences and alternate ways of dealing with concepts rather than to discuss abstract concepts found in the programs.

Whether teachers can learn to modify their own behavior and more closely reflect the needs of their students is not presently known. The incongruence of goals for the post-viewing discussion should be pointed out to teachers who plan to use "Self Incorporated" with their classes. Qualifications regarding the discussion should appear in the teacher's guide or be made explicit during in-service workshops.

Overall conclusions

The comments above have emphasized problems and weaknesses, as is often the nature of formative evaluation--seeking to improve the programs as they are in the process of being created. However, many positive conclusions about the series have been expressed in various parts of this report. The "Self Incorporated" programs are well-received by both students and teachers. They are seen as a desired and worthwhile addition to the classroom. With a few correctable exceptions, the programs are understood by the students viewing them and deal with issues highly relevant to the needs and problems of early adolescence. They lead to classroom discussions that extend and clarify the issues presented. They are an effective and useful set of materials and should find acceptance in exemplary utilization. While these conclusions go beyond the objectives of the formative evaluation of "Self Incorporated," they seem warranted in view of the results.

APPENDIXES

APPENDIX I.

ADDITIONAL CLASSROOM DISCUSSION PROFILE DATA

TABLE 1

CDP DATA ANALYSIS: SIGNIFICANCE TEST OF LINEAR RELATIONSHIP

Program	Category	A Intercept	B Slope	R^2
TRYING TIMES	program only	52.17**[a]	-.5151	.0366
		51.04**	-.8093**	.2999**
	self/ program	-3.58	.5928	.0763
		4.35*[b]	.1421	.0429
	self/ others	3.79*	-.0188	.0015
		3.87	.7455**	.2958**
	others/ concepts	21.21**	-.0086	.0000
		6.10	.6655**	.2338**
	alternatives	26.35**	-.0571	.0008
		34.60**	-.7416**	.3955**
PRESSURE	program only	41.21**	-.2995	.0252
		36.18**	-.1423	.0050
	self/ program	3.60**	-.0669	.0239
		3.92	.0542	.0059
	self/ others	4.58	.0437	.0015
		25.18**	-.3995*	.1013*
	others/ concepts	21.72**	.5628	.0800
		7.81*	.4583*	.1719*
	alternatives	28.86**	-.2394	.0714
		26.93**	.0291	.0011
JONATHAN	program only	43.17*	-.5408	.0715
		52.67**	-1.4103**	.3630**
	self/ program	10.24**	-.4358**	.7142**
		10.34**	-.0857	.0196
	self/ others	9.65*	.1403	.0108
		19.05**	.4172	.0837
	others/ concepts	14.09**	1.0007**	.3939**
		6.61*	.4767**	.1830**
	alternatives	22.85**	-.1641	.0206
		11.26**	.6054**	.2740**

Program	Category	A Intercept	B Slope	R^2
GETTING CLOSER	program only	55.00**	-1.2555**	.6655**
		50.69**	-1.0593**	.5630**
	self/program	4.81**	-.0144**	.2030**
		9.90**	-.2916**	.2749**
	self/others	3.86**	.0917	.0427
		6.89**	.4749**	.2916**
	others/concepts	14.56**	1.1218**	.5919**
		-.44	1.1246**	.7416**
	alternatives	21.80**	.1847	.0533
		32.97**	-.2489*	.1149*
NO TRESPASSING	program only	36.91**	.3824	.0366
		37.80**	-.3114	.0288
	self/program	-1.17	.5006*	.1775*
		2.19	.1658	.0356
	self/others	12.62**	-.1606	.0328
		27.54**	-.0506*	.1067*
	others/concepts	32.97**	-.6294*	.1457*
		13.87*	.2044	.0117
	alternatives	18.64**	-.0925	.0051
		18.57**	.4477*	.1475*
FAMILY MATTERS	program only	76.11**	-1.2594**	.4331**
		74.26**	-1.3640**	.5331**
	self/program	6.41**	-.1687	.0750
		2.92	.1594	.0361
	self/others	3.86**	-.1485**	.2050**
		12.46**	-.4487**	.3391**
	others/concepts	7.72*	.6848**	.1858**
		1.54	.6764**	.2733**
	alternatives	5.96*	.8902**	.3743**
		8.84**	.9758**	.5254**

Program	Category	A Intercept	B Slope	R^2
MY FRIEND	program only	70.17**	-.8843**	.1934**
		70.27**	-.1534**	.5835**
	self/ program	3.64**	-.1013	.0532
		8.71**	.0427	.0019
	self/ others	3.66	.0968	.0149
		6.33*	.2251	.0528
	others/ concepts	10.73*	.7446**	.2108**
		7.13**	.9651**	.6102**
	alternatives	11.79**	.1448	.0311
		7.56**	.3012*	.1085*
TWO SONS	program only	82.12**	-1.5878**	.3414**
		84.35**	-1.1180**	.2556**
	self/ program	3.39	.0598	.0028
		1.77	-.0524	.0022
	self/ others	3.75	.8359*	.1394*
		7.89*	-.0350	.0011
	others/ concepts	.77	.6062	.0609
		-2.16	1.2585**	.2863**
	alternatives	9.99**	.0858	.0078
		8.20**	-.0545	.0043

[a] Teacher data are entered in the first row of each category; student data, in the second row.

a,b, "**" indicates p < .01; "*", p < .05.

TABLE 2

CDP DATA ANALYSIS: MEAN PERCENTAGES OF CATEGORIES

PROGRAM (N)		PROGRAM ONLY	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	ALTER- NATIVES
TRYING TIMES (25)	T[a]	44[c]	6	4	21	26
	S[b]	39	7	16	17	23
PRESSURE MAKES PERFECT (26)	T	37	3	5	31	25
	S	34	5	19	15	27
WHAT'S WRONG WITH JONATHAN? (25)	T	35	4	12	30	20
	S	31	9	26	14	21
GETTING CLOSER (31)	T	37	3	5	31	25
	S	34	6	14	16	30
NO TRESPASSING (25)	T	43	7	10	23	17
	S	33	5	20	17	26
FAMILY MATTERS (16)	T	57	4	2	18	20
	S	53	5	6	12	24
MY FRIEND (28)	T	57	2	5	22	14
	S	47	9	10	22	12
TWO SONS (19)	T	71	1	8	12	8
	S	63	4	14	7	12
ALL PROGRAMS	T	46	4	7	24	20
	S	40	6	16	16	22

[a] T = teacher data

[b] S = student data

[c] Percentages, rounded to the nearest whole number, may not total 100.

TABLE 3

CDP DATA ANALYSIS: LENGTH OF DISCUSSION AND MEAN NUMBER OF TEACHER INITIATIVES PER 30 SECONDS BY PROGRAM

PROGRAM (N)	MEAN LENGTH OF DISCUSSION (MIN.SEC.)	TOTAL NUMBER OF TEACHER INITIATIVES	MEAN NUMBER OF TEACHER INITIATIVES PER 30 SECONDS
TRYING TIMES (25)	14.2	20.6	0.79
PRESSURE MAKES PERFECT (26)	11.2	22.4	1.08
WHAT'S WRONG WITH JONATHAN? (25)	13.0	23.5	0.92
GETTING CLOSER (31)	18.0	29.3	0.98
NO TRESPASSING (25)	9.6	29.4	1.52
FAMILY MATTERS (16)	10.7	22.4	1.08
MY FRIEND (28)	9.8	23.3	1.24
TWO SONS (19)	10.0	27.8	1.46
ALL PROGRAMS	12.3	25.0	1.12

APPENDIX II.

EVALUATION MATERIALS

agency for instructional television

Dear Teacher,

The Agency for Instructional Television is developing a new television series for classroom use with eleven-to-thirteen year olds. The series is designed to help these students cope with the day to day social and emotional problems that confront them. The series is called "Self Incorporated." The enclosed brochure will give you some idea of the approach this series takes.

The first few "Self Incorporated" programs are available for evaluation. Your state and local education and television agencies have been active in the development and financial support of this project. They have also agreed to participate in its evaluation and AIT is working with them to complete this aspect of the project.

Your local agency will be in contact with you to set up a time when we could come into your classroom and show the program to you and your students. After it is over, you may want to talk with your students or involve them in some other activity. If you choose to conduct a discussion, it may take any form and may last as long as you think suitable. You, the teacher, are the best judge of what your class should do following the program.

Whether you follow viewing with anything at all is your decision. In any case, we would appreciate your saving approximately ten minutes of the class time for us to give questionnaires to the students. There will be two observers in your classroom during and after the program. Their role will be to observe the students during (and after) the television presentation and to handle the questionnaires. Several of your students also will be asked to go to a different room for a short group interview. You will be asked to complete a short questionnaire on your reactions to the program.

The enclosed draft of the teacher's guide is to give you more of a feeling for the goals of the program you will be viewing. A coordinator for your area will give you more specific details of the upcoming evaluation.

I hope you and your students find the evaluation of this new program an interesting and enriching experience.

Sincerely,

Saul Rockman
Director of Research
"Self Incorporated"

SR:kr

box a, bloomington, indiana 47401 / 812-339-2203

Draft: 5/8/75
Working Copy Only
Teacher's Guide

FAMILY MATTERS

Rationale. Children live in all kinds of family settings. "Typical American," one-parent, foster, broken, extended, and communal are just a few of the adjectives we use to describe types of families. Within the family there are varying kinds of arrangements and roles for individual members. Society makes value judgments about these arrangements, and youngsters are affected by such judgments. The eleven-to-thirteen-year-old, while seeking independence from the family, remains dependent on it.

Purpose. To stimulate classroom discussion and provide learning opportunities that assist class members to recognize and understand the characteristics of a family which promotes the well-being of family members and that help them improve their own skills as family members.

Program Description. Many youngsters live in families broken by divorce or broken in part if not by law. Andrea is such a youngster. She feels she is caught in the cross fire between her parents as they attempt to hurt each other by competing for her. The feelings of having her needs unmet are heightened by her friendship with Diane whose parents, though divorced, make sure she is not neglected.

Andy decides to do something about her problem and invites her parents to watch her swim in a big race, but does not tell either that the other will be there. Her scheme backfires and leads to incidents that illustrate the family problems and which serve as stimuli to classroom discussion.

How could Andrea deal with her situation better? What is each family member's responsibility to the others? What are the needs of individuals that are served by the family? These and many other questions are brought out by the program.

Learning Activities:

Consider the feelings of the central character.

Relate the situation in the program to everyday life.

List the characteristics of a family which help family members grow and develop.

What are the responsibilities of family members to themselves and to others?

Explore the changing organization structure of North American families.

(please turn)

Consider recent developments in child rearing practices.

Practice skills which nurture others.

Practice skills which are used to seek nurture.

Discussion Questions:

1. If you had to tell a friend about this program, what would you say?
2. What did Andy want from her family?
3. Why did Andy invite both her parents to the swim meet?
4. What might Andy do in order to get her parents to meet her needs?
5. In what ways could Andy's father treat her differently?
6. In what ways could Andy's mother treat her differently?
7. How did Andy's family differ from her friend Diane's? Which family would Andy rather have had--her own or Diane's?
8. How might Diane have helped Andy? What advice could you give Andy?
9. How might families where the parents are together have problems like those that Andy's family had?

INSTRUCTIONS:

2/75

ATTENTION PROFILE SYSTEM

During this program each team of observers will be checking to see whether selected students are watching the program as it progresses. To do this, you will need the Attention Profile Form (agree in advance who will be Observer #1 and Observer #2), a pen or pencil, and a watch with a sweep second hand. Before the program begins, check the classroom layout. You will probably have to find extra chairs so that there can be two observers' seats in the front of the classroom on either side of the television set. You will be watching the students while they are watching the program so try for the broadest possible line of sight (including students in the back row).

Each observer will be noting the attention of ten students throughout the program. Once you have your seat established, each observer should mentally pick out two groups of five students to follow -- alternately -- during the program. You will record your observations first of one group, and then of the other. You should be able to see each group easily as a single unit. All five faces should be visible in a single glance. The students selected for each group should not all be in the same row or column of seats. Within your two groups, try to include some of those sitting in the back of the room.

Each observer will be making one observation every 20 seconds. Observer #1 will begin at 0:00 (and check again at 0:20 and 0:40, etc.) Observer #2 will begin at 0:10 (and check again at 0:30 and 0:50, etc.) Since you won't be able to see the program as the class is seeing it, and audio cues on the Attention Profile Form should help to keep you on time. Listen to the dialogue and sound track so that you don't lose your place. It is important that the observations be taken quickly and accurately. At each observation point look and see if at that instant each pair of eyes is directed towards the television set. Record your observations in the square (next to the time) on the Form. If all five students are watching, write "5;" if three are watching, "3." If some members of the group are not visible at the instant of observation, record the number of viewers over the number of visible students. Thus, "3/4" means that four students were visible, and three of them were watching the program.

Don't forget to alternate groups: Observer #1 will check his group A at 0:00, group B at 0:20, group A at 0:40, group B at 1:00, etc.; Observer #2 will check his group A at 0:10, group B at 0:30, group A at 0:50, group at 1:10, etc.

One final reminder, it is the watching behavior that you are interested in observing. If the students are doubled over laughing because of something that happened in the program, they may be responding to the television program, but at the instant of observation, they may not be watching.

MY FRIEND

A

ATTENTION PROFILE FORM

		Observer #1			Observer #2
:00		Final DING of opening credits	:10		
:20			:30		
:40			:50		....Hi ya Virg
1:00			1:10		sure....
1:20		your own gun now.	1:30		
1:40			1:50		Skikis. ("Chee-kes")
2:00			2:10		rattle of bucket
2:20		Look at the fun things (singing)	2:30		you're my friend. (singing)
2:40		I hope you see... (singing)	2:50		you're my friend. (singing)
3:00		FAR OUT.	3:10		Yeah.
3:20		sure was fun...	3:30		
3:40			3:50		Whities are wrecking...
4:00		...but we don't.	4:10		....This is good.
4:20			4:30		
4:40			4:50		
5:00			5:10		
5:20		can't catch 'em anymore.	5:30		SPLASH: pole falls into H_2O
5:40		my pole, got another one.	5:50		
6:00		We can't. We just can't.	6:10		Virg, you're not worried
6:20		lipstick all over us. I heard	6:30		Our friendship.
6:40		a Navajo & I'm white?	6:50		I guess I'll wear 'em, too.
7:00		Guess I better go.	7:10		Class dismissed.
7:20		eat with one of those Navies...	7:30		an assignment the first day
7:40			7:50		...his own people. "Aw, ...

PLEASE TURN OVER

8:00			8:10		
8:20		Why won't that school...	8:30		
8:40		won't touch eggs any other way	8:50		
9:00		note say this about the owls?	9:10		means illness or bad luck.
9:20		Hey, Whitey.	9:30		Whities are just sissies.
9:40			9:50		
10:00			10:10		...The only time a Navie
10:20		if you want to be our friend,	10:30		
10:40		C'mon Eddy, be alert	10:50		get a cone before class?
11:00		& I don't want to go with them	11:10		No, I can't. I have to talk
11:20		been wondering about Virgil	11:30		...Well, all the kids
11:40		look bad in basketball tryouts	11:50		
12:00		I think you better think	12:10		wise use of our resources
12:20		Do you mean what the land	12:30		I think Navies have some
12:40			12:50		besides I have church on Sun.
13:00			13:10		
13:20		Let's split.	13:30		
13:40			13:50		Educational Agencies (closing
14:00		Utah State Board (closing)	14:10		
14:20			14:30		

INSTRUCTIONS: CLASSROOM DISCUSSION PROFILE

Purpose: To record the content of the classroom discussion, if any, following the viewing of a "Self Incorporated" program.

Methods: One observer will code the discussion on the forms provided (Classroom Discussion Profile/Analytic) every 30 seconds. The second observer will maintain a running narrative account of the discussion on the Classroom Discussion Profile/Narrative forms.

Materials: Each observer should have a watch with a sweep-second-hand or a stopwatch. Each one should have a couple of ballpoint pens. The first observer will have a packet of CPD/Analytic recording forms. The other observer will have a packet of CPD/Narrative forms.

CPD/ANALYTIC

Procedure: As soon as the discussion, if any, begins, focus your attention:

a) on the content of the student comments;
b) on the content of the teacher comments, and
c) the number of times the teacher initiates a verbal exchange.

Coordinate the starting moment with your partner-observer. (Definitions are provided below.)

At the end of the first 30 seconds and at the end of every subsequent 30 second period:

a) place a check in one of the first four boxes in the Student row and one check in the fifth (choices/decisions), if relevant.

b) place a check in one of the first four boxes in the Teacher row and one check in the fifth (choices/decisions), if relevant. Treat the teacher independently of the students.

c) place a digit (0 through 9) in the Teacher Initiative box.

Decisions (a) and (b) represent your judgement of the category into which the entire 30-second-period most appropriately falls. When multiple responses occur in a 30-second-period, you should record the theme which is dominant in terms of time.

One matrix is provided for every 30-second-period. Each is labeled as to time. Note that the order is: first row - left, right; second row - left, right and so on. At the end of each five minutes, turn to the next sheet.

INSTRUCTIONS: CLASSROOM DISCUSSION PROFILE

Page two

Definitions:

	PROGRAM	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	CHOICES/ DECISIONS
Student	A	B	C	D	E
Teacher	A	B	C	D	E

Teacher initiatives F

A. Program. An "A" box should be checked whenever either students or the teachers make reference to the program content exclusively. The content area may have to do with facts, events, plot, mood, feeling or emotions. The key is that they do not relate their own experience to the program content.

> Example: "The girl in the program went home to practice piano, but she hated it.
>
> "Do you remember the part where she fell off the bike - how did you feel then?"

Note that the teacher does not involve her/himself in this last question, therefore it falls into A rather than B.

> Example: "What happened when she went to the movies?"
>
> "Her parents really punished her."

B. A "B" box should be checked whenever students or teachers relate their own experience or insights directly to some element contained in the program. They speak of the program but simultaneously reveal something about themselves.

> Example: "I was a little scared when it looked like the girl was going to be arrested."
>
> "When I saw the kids on the motorcycles, I remembered the class picnic when Jim here rode his Honda!"
>
> "My parents never treat me the way the boy in the program was treated."
>
> "Just like Meg, I once had to make a decision about drugs."

C. Self/Others. A "C" box should be checked when teacher or students relate their own experiences and feelings without direct relevance to the program. They may refer to themselves alone or may speak of an interaction with other people. No explicit comparison to the program is made; an implicit comparison may be present. The program is not mentioned.

> Example: "I am happiest when I'm practicing basketball by myself."
>
> "My girlfriends and I like to walk downtown and just shop around without buying anything."

Example: "I got a lot of pressure to take accordion lessons from my grandfather."

D. Others/Concepts. Two possibilities are subsumed under this category (the D cells). First, speaking of the experiences or characteristics of others without apparent self-involvement.

Example: "Some kids just go out and ride around town without going any place just to show how cool they are."

Second, statements of more or less abstract principles or empirical generalities.

Example: "If you don't obey all the laws, sooner or later the police will catch you."

"How many of you kids know someone who has run away from home?"

"I read in Newsweek that smoking causes high blood pressure and skin wrinkles."

E. Choices/Decisions. This category (cells E) may overlap with any of the previous four. Any time reference is made to other possibilities, other ways of coping with situations, other bases for making decisions or formulating behavior, this category should be checked. Often those statements will be in prescriptive, conditional or subjunctive forms. e.g., "She should have...," "If he had...," "If I were going to..,"

Example: "Those boys should have looked for some kind of different way to show they were frustrated."

"What would you have done if you'd been in Meg's position?"

F. Teacher initiatives. This is a count of the number of times the teacher presents information, or opinion of her/his own or elicits reactions or opinions from the students.

Example: "I thought this was a very exciting program. What did you think, class?"

"Jim, how did you feel when the girl fell down?"

This excludes merely calling on students by name or gesture; it also excludes nonsubstantive reinforcement or acceptance of student statements.

INSTRUCTIONS: CLASSROOM DISCUSSION PROFILE
Page four

CDP/Narrative

Procedure: As soon as the discussion, if any, commences (coordinate with your partner-observer), begin to write a running account of the verbal interaction between students and teacher. Write teacher comments on the left side of the forms provided, students on the right; this eliminates the need to repeatedly note the "The teacher said...etc."

You will note the time designations accompanied by dashed horizontal lines -- keep within these time blocks to the extent possible. Alternate between the student and teacher halves of the page while moving downward through the time blocks, this will enable analysts to tract the flow of discussions.

Use a question mark to denote questions even if your notes are in the declarative. Use a slash to separate comments from different speakers.

It is not necessary to write a verbatim transcript. Rather we are interested in a summary of the content of what the students and teachers say. During the actual discussion, you may wish to use some form of keyword or shorthand note-taking. In that case, be sure to go back over the forms afterwards, amplifying your notes so they may be understood by others.

Things to Note: (The following list comprises elements which may but won't always arise in a discussion.)

1. Which aspects of the program are students/teachers devoting their attention to?

   - Which incidents?
   - Which behaviors?
   - Which aspects of setting, color, music?
   - Which parts of the plot?

2. What judgments (pro and con) do they render about the program itself?

3. What do they say about themselves in discussing the program?

   What personal experiences do they relate?

4. Are there any noticeable differences in the responses of boys vs. girls, more mature vs. less mature students?

5. Which topics are raised confidently, which reluctantly?

   Are some topics felt to be embarrassing?
   Are some topics perceived as humorous?

6. In what respects do the teachers/students identify with the characters or situations?

   In what respects do they reject identification?

7. What behavior or emotional alternatives do they pose for themselves in similar circumstances?

   What alternatives for the program characters?

8. Do they show awareness of conscious choice in confronting the dilemmas of growing up?

9. What personal or social (family, school, peers, church) resources do they see as available in choice-making situations?

CDP/ANALYTIC FORM

KEY:

PROGRAM - Program specific, no reference to self.
SELF/PROGRAM - Relates own experience to program.
SELF/OTHERS - Relates to own experiences, alone and with others.
OTHERS/CONCEPTS - Abstractions, principles, non-self others.
CHOICES/DECISIONS - Choices, decisions, alternatives.

TIME ENDING

	PROGRAM	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	CHOICES/ DECISIONS
STUDENT					
TEACHER					

TEACHER INITIATIVES ☐

⟹

TIME ENDING

	PROGRAM	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	CHOICES/ DECISIONS
STUDENT					
TEACHER					

TEACHER INITIATIVES ☐

TIME ENDING

	PROGRAM	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	CHOICES/ DECISIONS
STUDENT					
TEACHER					

TEACHER INITIATIVES ☐

⟹

TIME ENDING

	PROGRAM	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	CHOICES/ DECISIONS
STUDENT					
TEACHER					

TEACHER INITIATIVES ☐

TIME ENDING

	PROGRAM	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	CHOICES/ DECISIONS
STUDENT					
TEACHER					

TEACHER INITIATIVES ☐

⟹

TIME ENDING

	PROGRAM	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	CHOICES/ DECISIONS
STUDENT					
TEACHER					

TEACHER INITIATIVES ☐

TIME ENDING

	PROGRAM	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	CHOICES/ DECISIONS
STUDENT					
TEACHER					

TEACHER INITIATIVES ☐

⟹

TIME ENDING

	PROGRAM	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	CHOICES/ DECISIONS
STUDENT					
TEACHER					

TEACHER INITIATIVES ☐

TIME ENDING

	PROGRAM	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	CHOICES/ DECISIONS
STUDENT					
TEACHER					

TEACHER INITIATIVES ☐

⟹

TIME ENDING

	PROGRAM	SELF/ PROGRAM	SELF/ OTHERS	OTHERS/ CONCEPTS	CHOICES/ DECISIONS
STUDENT					
TEACHER					

TEACHER INITIATIVES ☐

CDP/NARRATIVE FORM

Page 1 of 6
0:00 to 5:00

0:00	TEACHER	STUDENTS
1:00		
2:00		
3:00		
4:00		
5:00	To next page...	

INSTRUCTIONS: STUDENT QUESTIONNAIRE

1. Introduce yourself to the students if they have not met you before.

2. Tell the students that you are there to find out what they know and how they feel about certain things, especially the program they have just seen.

3. Assure the students that the questionnaire is not a test and that there are no right or wrong answers to the questions. Tell them that they will receive no grades on the questionnaire.

4. Instruct them not to write their names on the questionnaires. Explain to them that this guarantees that their names will not be associated with what they write, so that they can be more free to write down whatever answer they feel is the best one, their opinion.

5. Ask the students not to spend a great deal of time on each question, but do emphasize that they should try to complete the questionnaire to the best of their ability.

6. Ask the students to follow directions carefully when they are asked to circle, check, write an answer, etc., if these requests appear on the questionnaire.

7. If there are slow readers in the class, you may want to read the questions aloud, clearly and slowly, so that maximum comprehension is attained. Repeat each question if it seems appropriate. Delete the last few questions if time is running out.

8. Occasionally suggest that the students write down their own ideas rather than copying someone else's paper.

NOTE: After the interview, please complete the questionnaire on other side.

INSTRUCTIONS:

STUDENT INTERVIEW

1. Among the things to accomplish during the first few minutes in the classroom, prior to the onset of the program, is to select three (3) or four (4) students to be interviewed. Obtain the name of every seventh student on the teacher's rolebook, if the child is present. If absent, continue to the next seventh child. Return back to the beginning of the rolebook until three or four students are obtained (i.e., in a class of 25, select numbers 7, 14, 21, 3, 10, etc., until three or four students present are selected).

2. After the program, or after the post-viewing discussion, while the student questionnaires are being passed out, request the selected students to follow you to a predetermined interview area -- a separate room, if possible.

3. Introduce yourself to the students if they have not met you before.

4. Tell the students that you are there to find out what they know and how they feel about certain things. Explain to them that the people who made the program are interested in what they think of the program and if they learned anything from it.

5. Assure the students that the interview is not like the test and therefore there are no right or wrong answers to the questions. Tell them that they will receive no grade for their answers. Explain to them that their names will not be associated with what they say, so that they can be more free to give whatever answer they feel is the best one.

6. When interviewing the students, use interview form as a guide. Strict adherence to the wording of the questions is not required.

7. When students have difficulty in responding, it is appropriate to probe using questions that will help them to formulate responses; however, this does not mean that you are to give them answers to the questions so that they will agree or disagree with the options you have provided.

8. You will be interviewing several students at a time. You will have to use your judgment in writing down a consensus of the responses as well as any unusual individual responses. Try to capture as many of students' own phrases as possible.

9. After all questions have been answered, offer to respond to any questions the students might have about the program, the follow-up or the evaluation. Please make note of the questions asked and please be honest in your responses.

10. Return the students to the classroom, thanking them for their cooperation.

INTERVIEWER'S QUESTIONNAIRE

1. Did the responses obtained during the interview come primarily from:

☐ one student

☐ two of the students

☐ all but one of the students

☐ spread fairly evenly among the students

Comments:

2. How accurately did you record the students' words?

paraphrase 1 2 3 4 5 6 7 8 9 10 exact words

Comments:

3. How much (%) of what was said were you able to record?

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%

Comments:

4. Please note any additional information or observations of the students which would help in analyzing your interview data:

5. What questions did the students ask you?

6. Have you any comments on the interview in general which would help in analyzing the interview data?

2/75

D

TRYING TIMES

TEACHER'S NAME: ______________________

AGE: _____ GRADE: _____ M: ___ or F: ___

1. What was the program about?

2. Why did Meg smoke?

3. What would happen if Meg didn't smoke?

4. After watching the program, what do you know about Meg, the visitor and Julie, the girl she is visiting? Below are a list of words that may describe Meg and Julie. Put a "M" in front of the words that describe Meg. Put a "J" in front of the words that describe Julie. If the words describe both girls, put both a "M" and a "J." (If it describes neither, leave it blank.)

Example: M J has long hair
M __ wears dresses

__ __ loves her parents
__ __ selfish
__ __ curious
__ __ tells lies
__ __ sneaky
__ __ respects her parents
__ __ drinks

__ __ confused
__ __ experienced
__ __ likes people
__ __ parents trust her
__ __ afraid
__ __ has a lot of fun
__ __ does what other people tell her

5. Do you think Meg enjoyed the party in the park? ___ yes ___ no

Why?

(Please turn)

6. What do you think Meg would do during the rest of the vacation?

7. What part of the program did you like the most?

8. What part of the program did you like the least?

9. What part of the program would you change?

STUDENT INTERVIEW

TRYING TIMES

1. What was the program about? *(Record as much as possible.)*

2. What words would you use to describe Julie? *(You might have to clarify which girl was which.)*

3. What words would you use to describe Meg?

4. Do you think Julie wanted Meg to smoke and drink? Why? (What makes you say that?)

5. Why do you think Meg smoked?

6. What would happen if she didn't want to smoke?

7. Do you think Meg enjoyed the party in the park? Why?

8. Did Meg or Julie smoke marijuana?

9. Do you think Meg will take a drink before the vacation is over? Why?

(Please turn)

Finish the sentences:

10. The best part of the program is:

11. The worst part of the program is:

12. The parts of the program I would drop are:

THANK YOU

Da

PRESSURE MAKES PERFECT

TEACHER'S NAME: ______________________

AGE: _____ GRADE: _____ MALE: ___ or FEMALE: ___

1. What was the program about?

2. What was Nan's problem?

   2a) How did Nan solve her problem?

3. What do you think her parents did after the recital?

4. Why did Nan's mother put a blanket over Nan's head?

5. Some parts of the program were real; other parts took place only in Nan's imagination or in her dreams. For each part of the program, check (✓) whether it was real or fantasy. If you are not sure, check not sure.

	real	fantasy	not sure
a) the cockroach on the piano	____	____	____
b) playing the piano under a blanket	____	____	____
c) walking out of the recital	____	____	____
d) her mother standing up and yelling at the recital	____	____	____
e) playing in the middle of the night and waking up her parents	____	____	____
f) piano keyboard cover smashes her finger	____	____	____
g) chopping food for dinner	____	____	____
h) bumming around downtown	____	____	____

(Please turn)

PRESSURE MAKES PERFECT
Page Two

6. Is the pressure from her mother real, or is it in her mind?

    6a) How do you know?

7. What part of the program did you like the best?

8. What part of the program did you like the least?

9. What part of the program would you change?

PRESSURE MAKES PERFECT

TEACHER'S NAME: ___________________________

AGE: ______ GRADE: ______ MALE: ___ or FEMALE: ___

1. What was the program about?

2. Why did Nan play the piano in the middle of the night?

3. What do you think Nan would do if she didn't have to practice the piano?

4. What could Nan do instead of walking out of the recital?

5. What was the cockroach about? What did it mean?

6. Name three (3) ways Nan reacted when she was under pressure.

7. What part of the program did you like the best?

(Please turn)

PRESSURE MAKES PERFECT
Page Two

8. What part of the program did you like the least?

9. What part of the program would you change?

STUDENT INTERVIEW

PRESSURE MAKES PERFECT

1. What was the program about?

2. Why did Nan's parents want her to play in the recital?

3. What words would you use to describe Nan?

4. What words would you use to describe Nan's mother?

5. What does Nan say that a "junk person" does?

6. Why did Nan tell her teacher that Mr. Avadian, her piano teacher, turned into a cockroach?

7. Why did Nan's mother put a blanket over her head?

8. One way Nan coped with pressure was to walk out of the rectial. What are some of the other ways she dealt with pressure?

9. What other ending can you suggest?

(please turn)

Finish the sentences:

10. The best part of the program is:

11. The worst parts of the program are:

12. The parts of the program I would change are:

THANK YOU

D

WHAT'S WRONG WITH JONATHAN?

TEACHER'S NAME: ____________________

AGE: _____ GRADE: _____ M: ___ or F: ___

1. What was the program about?

2. Why did Jonathan tell his mother to leave him alone?

3. What would you have done instead?

4. What got Jonathan into trouble IN school?

5. What got Jonathan into trouble AFTER school?

6. What part of the program did you like the most?

7. What part of the program did you like the least?

8. What part of the program would you change?

Eb

STUDENT INTERVIEW

WHAT'S WRONG WITH JONATHAN?

1. What was the program about? (*Record as much as possible.*)

2. What did Jonathan do that day? Can you tell me all the things he did? (*Be sure and note those items not shown in this program.*)

3. How did Jonathan get home from school?

4. What is "first chair" in the band? (*How many of the students knew it?* ____) Did Jonathan get the first chair?

5. How would you describe Jonathan's feelings when his mother told him to study spelling?

6. What could Jonathan do instead of telling his mother to leave him alone?

7. What would you do if you were Jonathan?

8. What would you do if older (boys or girls) (*pick the opposite sex of the students being interviewed*) teased you in school?

9. Toward the end of the program, the screen was divided into four parts during the scout meeting. What was that about? (*If necessary, probe with cues, e.g., swimming. . .hiking. . . personal fitness. . .*)

Finish the sentences:

10. The best part of the program is:

11. The worst parts of the program are:

12. The parts of the program I would change are:

THANK YOU

Da

Teacher's Name: ____________________ 2/75

GETTING CLOSER

Age: _____ Grade: _____ Male: ___ or Female: ___

1. What was the program about?

2. What do you think Greg's problem was?

   Name two ways he tried to deal with this problem?

   Was he successful?

3. What words would you use to describe the kids in the program?

   Bonnie (Ostrich): ______________________________

   Greg: ______________________________

   Laura: ______________________________

   Louie: ______________________________

4. Why do you think Greg imagined himself dead?

5. Why were some of the boys at the dance more interested in Louie's cards than in the real girls around them?

6. Did the girls have the same kinds of problem as the boys?

☐ yes ☐ no

What kinds of problems did the girls have?

7. Are the problems of dealing with the opposite sex important to you and your friends?

☐ very important ☐ not too important ☐ not important at all

8. Who do you think this program is made for?

☐ students in your grade ☐ students in the grade below yours ☐ students in the grade above yours

9. What parts of the program do you like the most?

10. What parts of the program do you like the least?

11. What parts of the program would you change?

Teacher's Name: ____________________ 2/75

307 **Db**

GETTING CLOSER

Age: _____ Grade: _____ Male: ___ or Female: ___

1. What was this program about?

2. Why do you think Greg had a hard time getting to be friends with Laura?

   What could he do about it?

3. Which of the kids in the program is the most grown-up?

   Bonnie (Ostrich) ☐ Greg ☐ Laura ☐ Louie ☐

   Why?

4. Why do you think Greg hesitated about going to the dance?

5. What was Greg thinking about when he imagined he was hugging Laura instead of tackling the dummy?

6. What were some of Bonnie's (Ostrich's) problems?

   How did she deal with them?

(Please turn)

GETTING CLOSER
Page Two

7. Do you have strong feelings about the issues in this program?

☐ bother me a lot ☐ bother me a little ☐ do not bother me at all

8. Who do you think this program is made for?

☐ students in your grade ☐ students in the grade below yours ☐ students in the grade above yours

9. What parts of the program do you like the most?

10. What parts of the program do you like the least?

11. What parts of the program would you change?

STUDENT INTERVIEW

GETTING CLOSER

Note: Please indicate the number of boys ___, number of girls ___. Also indicate whether the responses you write were made by boys or girls.

1. What was this program about?

2. Why do you think Greg had a hard time getting to be friends with Laura?

   What could he do about it?

3. What did Greg do to prepare himself to go to the dance? (*Probe for several different things.*)

4. What do you think was happening when Greg was practicing tackling? (*Probe for fantasy meaning.*) What did he imagine? What do you think it means?

5. At the dance, a boy came up to Greg and said something about his shirt. What was that part about? (*Probe for full explanation.*) What did he say?

6. Were there any parts of the program that you think were not "real"?

PLEASE TURN

7. What kinds of problems did the girls in this program have?

What did they do about them?

What else could they have done?

8. Did Bonnie (Ostrich) and Laura have different problems? *(Probe.)* How would you describe the problem that Bonnie (or Laura) had?

Who was most grown up, Bonnie or Laura?

Who was most mature between Greg and Louie?

9. How were Greg and Louie different from each other? *(Probe.)* Were their problems different? *(Probe for full answer.)*

10. For what grades should this program be used? Is it for your grade or which?
☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ other:____________

Please finish the sentences:

11. The best part of the program is:

12. The worst part of the program is:

13. The parts of the program that I would change are:

THANK YOU

Teacher's Name:______________________________ 4/75 **Da**

311

NO TRESPASSING

Age:____ Grade:____ Male:____ or Female:____

1. What was the program about?

2. How could Alex prevent everybody from getting into his "business?"

3. Why did Alex get mad at his sisters?

   What else could he do besides getting mad?

4. Why did Alex get mad at his brother?

   What did his brother do to him?

   Why?

(please turn)

5. Alex had different kinds of problems. Some of his problems were:

   a. having a place to be alone
   b. being bothered by his Mother
   c. hiding his personal things from his family

   Which do you think is the most important to Alex?

   a.__ b.__ c.__

   Which is the most important to you?

   a.__ b.__ c.__

6. Who do you think this program is made for?

   __students in your grade __students in the grade below yours

   __students in the grade above yours

7. Did you like this program?

   __very much __somewhat __a little __not at all

8. What parts of the program do you like the most.

9. What parts of the program do you like the least.

10. Did you watch television in your class? (answer each one)

    This school year __yes __no

    Last school year __yes __no

11. If you watched television in school, what are some of the television programs you watched?

    ____

    ____

Teacher's Name: ______________________________ 4/75 **Db**

313

NO TRESPASSING

Age: ____ Grade: ____ Male: ____ or Female: _____

1. What was Alex's problem?

2. In the beginning of the program, the boys were chasing one another. What was it all about?

3. Why did Alex get angry at his Mother?

What could he do besides getting angry?

4. When did Alex invade other people's privacy?

5. Who do you think this program is made for?

__ students in your grade

__ students in the grade below yours

__ students in the grade above yours

6. Is personal privacy important to students like you?

__very much __somewhat __a little __not at all

(please turn)

NO TRESPASSING - page two

7. What do you think happened when Alex's friends broke down the door at the end of the program?

8. What parts of the program do you like the most.

9. What parts of the program do you like the least.

10. What parts of the program would you change?

11. Did you watch television in your class? (Answer each one)

This school year	__yes	__no
Last school year	__yes	__no

12. If you watched television in school, what are some of the television programs you watched?

____

____

STUDENT INTERVIEW

NO TRESPASSING

1. What was this program about?

2. In the beginning of the program, the boys were chasing one another. What was that all about?

3. Did Alex ever invade other people's privacy? *(If the answer is "yes")* Can you give me an example or two?

4. Why did Alex get angry at his mother?

    Was he right?

    What else could he do besides getting angry?

5. How could Alex prevent everybody from getting into his "business"?

6. Near the end of the program, when Alex was cleaning up the old house, he was talking to himself. What was that all about? Why do you think he was talking to himself?

7. What do you think happened when Alex's friend broke down the door at the end of the program?

Finish the sentences:

8. The best part of the program is:

9. The worst parts of the program are:

10. The parts of the program I would change are:

THANK YOU

Teacher's Name: ______________________ 5/75 **Da** 317

FAMILY MATTERS

Age: _____ Grade: _____ M: _____ or F: _____

1. What was the program about?

2. What was Andy's problem?

   What did she do about it?

   Was she successful in dealing with her problem?

   ___yes ___no ___not sure

   What else could she do?

3. After watching the program, what do you know about Andy's mother and father? Below are a list of words that may describe Andy's parents. Put an "M" in front of the words that describe Andy's mother. Put an "F" in front of the words that describe Andy's father. If the words describe both her mother and father, put both a "M" and an "F". If it describes neither one, leave it blank.

   Example: _F_ ___ works in television

   ___ ___ loves Andy
   ___ ___ lonely
   ___ ___ mixed-up
   ___ ___ mean what they say
   ___ ___ very busy
   ___ ___ doesn't like kids
   ___ ___ angry
   ___ ___ cares about Andy
   ___ ___ think about themselves all the time

4. When Andy went to the television station, what did she want to talk to her father about?

(please turn)

5. What could Andy's parents do or say to show that they cared about her?

6. Did you like this program?

___very much ___somewhat ___a little ___not at all

7. What parts of the program do you like the most?

8. What parts of the program do you like the least?

9. What parts of the program would you change?

Teacher's Name: ______________________ 5/75 **Db**

319

FAMILY MATTERS

Age: _____ Grade: _____ M: _____or F: _____

1. What was the program about?

2. What did Andy want from her family?

3. How are Andy's parents different than her friend's parents?

4. When Andy's mother went out for dinner, Andy was left alone in the house. What did she think about?

5. Did Andy want to get her father and mother back together?

   ___yes ___no ___not sure

6. Should Andy have invited both her parents to the swim meet?

   ___yes ___no ___not sure

7. Did Andy's father really want her to stay and wait until he had finished working?

   ___yes ___no ___not sure

8. Do you think Andy's father will have lunch with her the next day?

   ___yes ___no ___not sure

(please turn)

320

9. What advice would you give Andy?

10. Who do you think this program is made for?

___ students in your grade
___ students in the grade below yours
___ students in the grade above yours

11. Did you like this program?

___very much
___somewhat
___a little
___not at all

12. What parts of the program do you like the most?

13. What parts of the program do you like the least?

STUDENT INTERVIEW

FAMILY MATTERS

1. What was the program about?

2. What was missing from Andy's family?

3. Who does Andy live with?

   Does she have any brothers or sisters?

4. When Andy's mother went out for dinner, Andy was left alone in the house. What did she think about? (Probe -- what did she remember about her past?

5. Why can't Andy stay with her father?

6. Did Andy do the right things to get her father's attention?

   ___yes ___no ___not sure

   What else could she do?

7. Did Andy understand how her mother feels?

   How do you know?

(please turn)

STUDENT INTERVIEW
Page Two

8. What advice would you give Andy?

Finish the sentences:

9. The best part of the program is:

10. The worst parts of the program are:

11. The parts of the program I would change are:

THANK YOU

Teacher's Name: ____________________________ 5/75

Da

MY FRIEND

Age: _____ Grade: _____ M: _____ or F: _____

1. What was the program about?

2. Did Eddie and Virgil stop being friends?

___yes ___no ___not sure

What makes you say that?

3. Do people make different kinds of friends in middle school or junior high than they do in elementary school?

In what way?

4. What did Virgil mean when he said "Skikis" to Eddie at the end of the program?

5. Why did someone put eggs on Virgil's locker?

__didn't like Virgil
__didn't like Navajos
__didn't like Virgil and Eddie being friends
__thought it was funny
__not sure

(please turn)

6. Why was Virgil worried about the environment?

7. Who pressured Eddie to be friends only with whites?

8. Have you had problems like the ones Virgil and Eddie had?

___yes ___no ___not sure

9. Who do you think this program is made for?

___students in your grade ___students in the grade below yours ___students in the grade above yours

10. Did you like this program?

___very much ___somewhat ___a little ___not at all

11. What parts of the program do you like the most?

12. What parts of the program do you like the least?

Db

Teacher's Name: ______________________ 5/75

MY FRIEND

Age: _____ Grade: _____ M: _____ or F: _____

1. What was the program about?

2. Why did Eddie and Virgil worry about the first day of school?

   Could they do anything about it?

3. How did Virgil feel about going to a new school?

   How did his parents feel?

4. How long have Virgil and Eddie been friends?

   ___ less than one year ___about one year ___more than a year

5. Who pressured Virgil to be friends only with other Indians?

6. What did Eddie do during the fight on the playground?

(please turn)

MY FRIEND
Page Two

7. Did you like the music?

___yes, very much ___yes ___not sure ___no ___not at all

8. Do you know many people who have problems like Virgil and Eddie?

___yes ___no ___not sure

9. Who do you think this program is made for?

___students in your grade ___students in the grade below yours ___students in the grade above yours

10. Did you like this program?

___very much ___somewhat ___a little ___not at all

11. What parts of the program do you like the most?

12. What parts of the program do you like the least?

STUDENT INTERVIEW

MY FRIEND

1. What was the program about?

2. Why did Virgil and Eddie worry about the first day of school?

   What could they do about it?

3. Why don't "Navies" and "Whities" get along together?

4. What did Virgil mean when he said "Skikis" to Eddie at the end of the program?

5. *(If not defined before)* What does the work "Skikis" mean?

6. What does the owl mean to Navajos?

(please turn)

STUDENT INTERVIEW
Page Two

7. Did Virgil and Eddie stop being friends?

How do you know?

8. Were there any parts of the program that did not seem real to you?

Finish the sentences:

9. The best part of the program is:

10. The worst parts of the program are:

11. The parts of the program I would change are:

THANK YOU

Teacher's Name: ____________________ 5/75

TWO SONS

Age: _____ Grade: _____ M: _____ or F: _____

1. What was the program about?

2. If you were Greg, what would you do to try to solve your problems?

3. How is Greg different from his brother, Jim?

4. Listed below are some of the things that concern Greg. Can you put them in the order in which they occurred? Put the number "1" in front of the event that happened to Greg first. Put a "2" in front of the thing that Greg did next. Continue until you have put the number "6" in front of the last thing that happened to Greg.

__Greg gets put in jail
__tail pipe breaks
__Greg and Jim drink
__Father says he understands Greg
__Greg hitches a ride
__Greg's mother cries

5. After watching the program, what do you know about Greg's mother and father? Below are some words that may describe Greg's parents. Put an "M" in front of the words that describe Greg's mother. Put an "F" in front of the words that describe Greg's father. If the words describe both his mother and father, put both an "M" and an "F". If it describes neither one, leave it blank.

Example: _M_ ___ bakes cookies

___ ___ angry
___ ___ cares about Greg
___ ___ confused
___ ___ stubborn
___ ___ understanding
___ ___ emotional
___ ___ likes Jim more than Greg
___ ___ sad
___ ___ a loser
___ ___ pays attention to Greg

(please turn)

6. How did you feel when the program ended?

What made you feel that way?

7. Were there any parts of the program that you didn't understand?

If yes, what were they?

8. Do you know many people who have problems like Greg

___ yes ___ no ___ not sure

9. Who do you think this program is made for?

___ students in your grade ___ students in the grade below yours ___ students in the grade above yours

10. Did you like this program?

___ very much ___ somewhat ___ a little ___ not at all

11. Do you have any brothers or sisters?

THANK YOU

Teacher's Name: ___________________ 5/75

TWO SONS

Age: _____ Grade: _____ M: _____ or F: _____

1. What was Greg's problem?

What did he do about it?

Was he successful in dealing with his problem?

What else could he do?

2. Listed below are some of the things that happened to Greg or things that he did. Can you put them in the order in which they occurred? Put the number "1" in front of the event that happened to Greg first. Put a "2" in front of the thing that Greg did next. Continue until you have put the number "6" in front of the last thing that Greg did.

___ Greg breaks into a house
___ Greg and Jim fight on the basketball court
___ Mother talks to Greg alone
___ Greg's brother talks about learning to fix cars
___ Greg gets out of jail
___ Greg's father tries to fix the tailpipe

3. After watching the program, what do you know about Greg and his brother, Jim? Below are some words that may describe Greg and Jim. Put a "G" in front of the words that describe Greg. Put a "J" in front of the words that describe Jim. If the words describe both Greg and Jim, put both a "G" and a "J". If it describes neither one, leave the spaces blank.

Example: _G_ ___ runs away from home

___ ___ loves his father
___ ___ talks back
___ ___ confused
___ ___ a good student
___ ___ wants his parents to like him
___ ___ left out of things
___ ___ loves his mother
___ ___ hates his brother
___ ___ sad
___ ___ wants to do the right things

(please turn)

4. When Greg's father says that he understands how Greg feels, at the end of the program, do you think Greg believes him?

   Do you believe him?

5. Why is Greg mad at Jim?

6. Were there any parts of the program that you didn't understand?

   If yes, what were they?

7. Do you ever have problems like those Greg had?

   ___ yes ___ no ___ not sure

8. Who do you think this program is made for?

   ___ students in your grade ___ students in the grade below yours ___ students in the grade above yours

9. Did you like this program?

   ___ very much ___ somewhat ___ a little ___ not at all

10. Do you have brothers or sisters?

THANK YOU

Teacher's Name: ____________________ 5/75 **Dc**

TWO SONS

Age: _____ Grade: _____ M: _____ or F: _____

The purpose of this questionnaire is to find out how you feel about the people in the program. Here is how you use the form.

(1) If you feel that the person is a lot like one of the adjectives, you should place your check-mark close to that adjective.

Example

I think Annie is:

happy ✓:__:__:__:__:__:__ sad

(2) If you feel that the person is neither sad nor happy or if you are not sure, you should place your check-mark in the middle of the space.

Example

I think Greg is:

happy __:__:__:✓:__:__:__ sad

(3) If you think the person is neither in the middle nor very close to one of the adjectives, you should place your check-mark somewhere between the middle and the end of the line.

Example

I think Jim is:

happy __:__:__:__:__:✓:__ sad

(4) Please place your check-mark in the middle of spaces, not on the dots.

Be sure you check every line: Do not omit any.

Never put more than one check-mark on a single line.

(please turn)

I THINK ____ IS:

1. good __:__:__:__:__:__:__ bad
2. angry __:__:__:__:__:__:__ calm
3. obedient __:__:__:__:__:__:__ disobedient
4. clear __:__:__:__:__:__:__ unclear
5. weak __:__:__:__:__:__:__ strong
6. warm __:__:__:__:__:__:__ cold
7. happy __:__:__:__:__:__:__ sad
8. hating __:__:__:__:__:__:__ loving
9. soft __:__:__:__:__:__:__ hard
10. noisy __:__:__:__:__:__:__ quiet
11. successful __:__:__:__:__:__:__ unsuccessful
12. tense __:__:__:__:__:__:__ relaxed
13. honest __:__:__:__:__:__:__ dishonest
14. selfish __:__:__:__:__:__:__ generous
15. smooth __:__:__:__:__:__:__ rough
16. mature __:__:__:__:__:__:__ immature
17. heavy __:__:__:__:__:__:__ light
18. wise __:__:__:__:__:__:__ foolish
19. dependent __:__:__:__:__:__:__ independent
20. complex __:__:__:__:__:__:__ simple
21. dirty __:__:__:__:__:__:__ clean
22. healthy __:__:__:__:__:__:__ sick
23. experienced __:__:__:__:__:__:__ inexperienced
24. neglected __:__:__:__:__:__:__ cared for
25. negative __:__:__:__:__:__:__ positive
26. pleasant __:__:__:__:__:__:__ unpleasant
27. patient __:__:__:__:__:__:__ impatient
28. right __:__:__:__:__:__:__ wrong
29. broad-minded __:__:__:__:__:__:__ narrow-minded
30. cruel __:__:__:__:__:__:__ kind
31. giving __:__:__:__:__:__:__ taking
32. open __:__:__:__:__:__:__ closed
33. modern __:__:__:__:__:__:__ old-fashioned
34. guilty __:__:__:__:__:__:__ innocent
35. stern __:__:__:__:__:__:__ easy-going
36. exciting __:__:__:__:__:__:__ dull
37. realistic __:__:__:__:__:__:__ unrealistic
38. attractive __:__:__:__:__:__:__ unattractive

STUDENT INTERVIEW

TWO SONS

1. What was the program about?

2. How did the program make you feel?

3. How did Greg feel about his brother?

4. What do you think happened after the family reached home?

5. What did Greg's father think about Greg? (Probe -- What kind of a boy did he think Greg was?)

6. What did Greg do when his mother was talking to him at the hamburger stand?

7. What was the card playing scene about?

   Who was in it? (Who was playing cards?)

(please turn)

8. Who gave Greg a ride when he was hitch-hiking -- a man, a woman, or both a man and a woman?

9. Did you remember any songs from the program? What were they (any of them) about?

10. Were there any parts of the program that you didn't understand?

If yes, what were they?

Finish the sentences:

11. The best part of the program is:

12. The worst part of the program is:

13. The parts of the program I would change are:

THANK YOU

2/75

F

337

TEACHER'S EVALUATION OF "SELF INCORPORATED"

TEACHER'S NAME: ____________________ GRADE and/or SUBJECT: __________

1. Did your students like the program?

   ☐ liked it very much ☐ liked it ☐ disliked it ☐ disliked it very much

2. Did your students understand the meaning of the program?

   ☐ clearly understood it ☐ understood it pretty well ☐ had a vague understanding ☐ did not understand it

3. Were the students comfortable with the discussion?

   ☐ very comfortable ☐ comfortable ☐ uneasy ☐ very uncomfortable

4. Were the students more involved in this discussion than usual?

   ☐ much more involved ☐ more involved ☐ about the same ☐ less involved ☐ much less involved

5. How often do you discuss similar topics with your class?

   ☐ often ☐ occasionally ☐ rarely ☐ never

6. Did you find it easy or difficult to discuss the feelings and emotions involved in developing as a young person?

   ☐ very easy ☐ easy ☐ somewhat difficult ☐ very difficult

7. Did the program itself make it easier for you to discuss these feelings and emotions?

   ☐ much easier ☐ somewhat easier ☐ somewhat more difficult ☐ much more difficult

8. Did you enjoy working with this program?

   ☐ enjoyed it very much ☐ enjoyed it ☐ did not enjoy it ☐ did not enjoy it at all

9. Would you like to work with more programs dealing with the problems of early adolescence?

   ☐ yes ☐ no

(Please turn)

10. Is learning about and discussing the problems of growing up helpful to students?

☐ very helpful ☐ helpful ☐ not helpful ☐ injurious

11. Was this program relevant to the situtations faced by your students?

☐ highly relevant ☐ moderately relevant ☐ moderately irrelevant

12. During the school year, have your students dealt with the topic of this program as part of the educational program of this school?

☐ often ☐ occasionally ☐ rarely ☐ never

13. Judged against other educational television productions you have seen, was this program:

☐ superior ☐ average ☐ below average

14. In your professional judgment, was this program with discussion a successful lesson?

☐ very successful ☐ successful ☐ unsuccessful ☐ very unsuccessful

15. Were there any portions of this program that appeared to be inappropriate or educationally ineffective? Please comment.

16. Were there any portions of this program that appeared to be particularly effective or meaningful? Please comment.

17. How often are your students exposed to instructional film and instructional television? (Cehck one line in each column.)

	instructional films	instructional television
daily		
several times a week		
about once a week		
about once every two weeks		
about once a month		
less than once a month		

THANK YOU. IF YOU HAVE ANY ADDITIONAL SUGGESTIONS OR COMMENTS, PLEASE USE ADDITIONAL SHEETS OF PAPER.

2/75

G

CLASSROOM BACKGROUND AND OBSERVERS ASSESSMENT

TEACHER'S NAME: ____________________ PROGRAM TITLE: ____________________

Program viewed in: ☐ black-and-white ☐ color

CLASS BACKGROUND

1. **The general socio-economic background of the class is:**

   ☐ lower class
   ☐ lower-middle class
   ☐ middle class
   ☐ upper-middle class
   ☐ upper class

2. The overall academic ability of the class appears to be:

   ☐ low ☐ average ☐ above average ☐ gifted

3. The community in which the students live is:

   ☐ rural ☐ urban (other than inner city)
   ☐ suburban ☐ urban/inner city Other: ____________________

4. The classroom setting is:

   ☐ self-contained classroom ☐ departmentalized, subject: ____________________
   ☐ team teaching
   Other: ____________________

5. The school can be classified as:

   ☐ elementary ☐ middle ☐ junior high ☐ high

   It includes grades _____ through grades _____.

6. If the school day is broken into discrete segments, what is the length of a class period?

   _____minutes

7. The number of students in class _____.
   Composition of class:

	M	F
white	___	___
black	___	___
Oriental	___	___
Spanish Surname	___	___
Indian	___	___
Other	___	___

(Please turn)

CLASSROOM BACKGROUND AND OBSERVERS ASSESSMENT
Page two

8. What was the class doing prior to the program?

☐ start of school day ☐ another classroom
☐ lunch or recess ☐ another subject

Other: ______________________________

OBSERVER'S ASSESSMENT

1. How soon after the period started did the program begin?

_________ minutes

2. How long did it take for the class as a whole to become attentive to the program (in minutes)?

_________ minutes

3. During the program, how much of the student activity (talking; doodling; gesturing) was unrelated to the program?

☐ a great deal ☐ a little ☐ almost none

4. Did the students react to the humorous scenes by laughing at the appropriate places, or was the laughter sporadic and in unusual places? Are there any unintentionally funny scenes?

5. How many times did the teacher have to re-establish order with one or more students during the program? (Please circle)

none 1 2 3 4 5 or more

6. After the program ended, did the discussion begin immediately?

___ yes ___ no (if "no," describe briefly what transpired.)

7. When was the questionnaire administered to the students:

___ before discussion ___ after discussion

8. During the discussion period (if any):

a) about what percentage of the class was continually attentive to the discussion: (please circle)

0 10 20 30 40 50 60 70 80 90 100

AIT RESEARCH PUBLICATIONS

This publications list includes research reports from AIT and its predecessor organizations, NITL, NCSCT, and NIT. Most of these reports were distributed widely. However, some were written for internal documentation and are generally unavailable to a larger audience. Many of the out-of-print reports (marked with an asterisk) are available through the ERIC system. Other materials may be obtained from AIT and from the ERIC system (ED numbers are included for such reports).

The Evaluation of Instructional Television. NITL, December 1963.*

The Status of Instructional Television. NITL, March 1964.*

An Assessment of Instructional Television: 1966-1968.* (ED 083 800)

- Instructional Television in Art Education
- Instructional Television in Music Education
- Instructional Television in Foreign Language Education
- Television in Health and Physical Education
- Television in Language Arts Education
- Television in Mathematics Education
- Television in Science Education
- Television in Social Studies Education

Television in Higher Education: Social Work Education. NCSCT, 1966.* (ED 083 801)

Television in Higher Education: Psychology. NCSCT, 1967.* (ED 083 801)

One Week of Educational Television, Number 4. Morse Communication Research Center, Brandeis University and National Center for School and College Television, NCSCT, 1966.* (ED 082 529)

Guidelines for Art Instruction Through Television for the Elementary Schools. NCSCT, 1967.

Television Guidelines for Early Childhood Education. NITC, 1969. (ED 040 739)

One Week of Educational Television, Number 5. National Educational Television and the National Instructional Television Center, NITC, 1969.* (ED 029-501)

Continuing Public Education Broadcasting. NITC, September 1969.* (ED 038 042)

"Ready? Set . . . Go!"—A Preliminary Evaluation. NITC, 1969.*

The Analysis of Attention to a "Ripples" Encounter. NITC, 1970.*

Report of "Ripples" Evaluation Activities to the Consortium Members. NITC, July 1970.

One Week of Educational Television, Number 6. National Instructional Television Center and the Corporation for Public Broadcasting, NITC, 1971. (ED 050 572)

"Images & Things" Evaluation Report to Consortium Members. NITC, September 1971.

Cause & Affect: Summary Report to the Contemporary 11. NITC, March 1972.*

The "Inside/Out" Evaluation: The First Five Programs, Parts I and II. Bureau of Public Discussion, Indiana University, July 1972. (ED 070 250 and ED 070 251)

"Ripples" Use: A Second-Year Survey. NITC, Fall 1972.*

"Images & Things" Content Analysis. North Texas State University, 1972.*

Research Report: "Inside/Out" Teacher's Guide Survey. NITC, May 1973.*

Consortium Agency Utilization and Promotion Activities for "Inside/Out." NITC, Fall 1973.*

Decision-Oriented Research in School Television. AIT, September 1973.* (ED 082 536)

"Ripples": A Third-Year Survey. AIT, December 1973.

Research Memo: The Use of the "Inside/Out" Soundsheet. AIT, January 1974.*

Research Memo: Teachers' Opinions of "A Matter of Fact" Program Posters. AIT, August 1974.*

Report on Evaluation Activities of the "Bread & Butterflies" Project. Educational Testing Service and AIT, October 1974. (ED 097 921)

Research Memo: Television/Film Series on Essential Learning Skills. AIT, October 1974.*

Preliminary Formative Evaluation Report: "Pressure Makes Perfect." AIT, April 1975.*

Preliminary Formative Evaluation Report: "Trying Times." AIT, August 1975.*

Formative Evaluation of "Self Incorporated" Programs (Research Report Number 30). AIT, January 1976.

"Inside/Out" Teacher's Guide Survey (Research Report Number 31). February 1976.

"Bread & Butterflies" Teacher's Guide Survey (Research Report Number 32). in preparation

Technical Report: AITGRAF: The AIT Classroom Interaction Analysis Graphing Program (Research Report Number 33). in preparation